5 DECEMBER 1959
40¢ a copy • $8 a year

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N.Y.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

LOCAL RADIO: SHADOW OVER NEWSPAPERS

Dominance of local scene has shifted to radio in news coverage, influence in community

Page 27

Musical sell heads for high 'C'

Page 30

Must tv be spanked and spanked and . . .?

Page 32

How to get 'big ideas' in radio/tv

Page 38

DIGEST ON PAGE 2

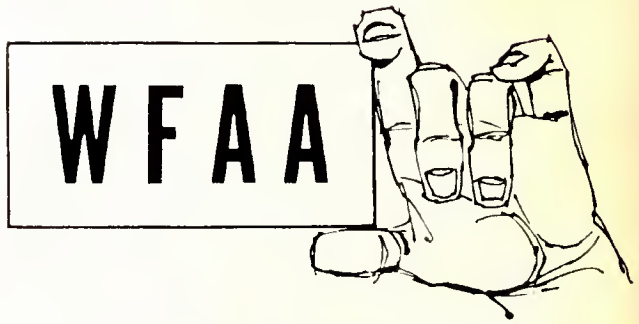
That moment of a lifetime . . . that day of days when everything must be perfect . . . a reflection of love, beauty, happiness! It does, indeed, take the skill of one who possesses a quality touch to create such a masterpiece!

But quality is reflected in many forms—often times in an image created by combined skills. Such is the case in that all-important quality reflection which sets apart great radio and television stations today.

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

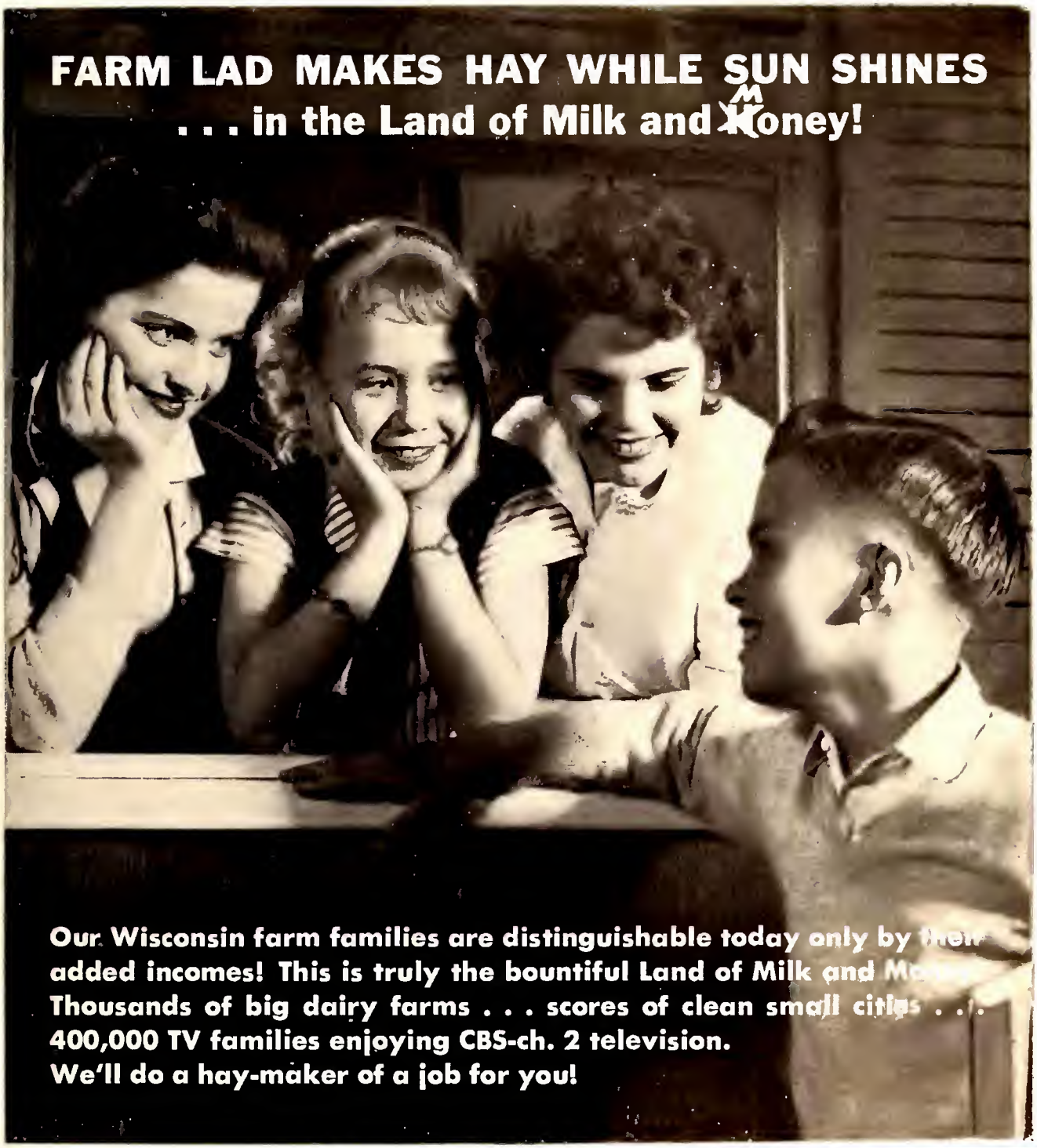


radio & television · dallas

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

FARM LAD MAKES HAY WHILE SUN SHINES
. . . in the Land of Milk and Money!



Our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Money. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 TV families enjoying CBS-ch. 2 television.
We'll do a hay-maker of a job for you!

WBAY 2 GREEN BAY

IN PROVIDENCE

WJAR is UP

In twenty-eight out of forty-nine daylight hours, 6:00 A.M. to 6:00 P.M., Monday through Friday (Pulse, March '59 vs. June '59) WJAR shows an increase.

WJAR is UP

Twelve out of twenty traffic periods rated 6:30 A.M. to 9:00 A.M., Monday through Friday (Pulse, March '59 vs. June '59) WJAR shows increases.

WJAR is UP

Thirty-eight of the forty-nine daylight hour segments, 6:00 A.M. to 6:00 P.M., Monday through Friday (Pulse, June '58 vs. June '59) WJAR shows increases.

WJAR is UP

In twenty-three of twenty-four traffic periods, 6:30-9:00 A.M., and 4:00-6:00 P.M., (Pulse, June '58 vs. June '59) WJAR shows increases.

GET RESULTS!
BUY ADULTS!
BUY WJAR

NBC NEWS, SPORTS, MONITOR

Sister station of WJAR-TV
Represented proudly by Edward Petry & Co.

© *Vol. 13, No. 49* • **5 DECEMBER 1959**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Local Radio: shadow over newspapers
27 Until the last decade, newspapers dominated the local scene. But the scene is shifting and radio is taking over as the medium of influence

Musical heads for high 'C'
30 New survey of agencies shows they start with inside ideas but use outside shops to produce original lyrics, music for radio/tv commercials

Must tv be spanked and spanked and . . .
32 A special SPONSOR editorial on a subject that is troubling many ad men and broadcasters: the sensational treatment newspapers give tv troubles

Net giants clash on Santa Claus Lane
34 Ideal Toy Co. alleges theft of its traditional NBC TV Thanksgiving Day parade in New York by CBS TV and competing sponsor General Toy

Hadco Homes go up faster with tv
34 Here's how New England lumber company fused consumer and trade appeals in uhf news, sports combinations to sell homebuyers, woo contractors

Snowstorm plus radio = shoe sales
36 Schiff Shoe stores sell rubbers to Cincinnati households during bad weather, establish store image of "complete family service" with air media

How to get "big ideas" in radio/tv
38 Break the rules, says Samm Baker of Donahue & Coe, author of the just-published "Casebook of Successful Ideas for Advertising and Selling"

NAB's Tv Code for commercials
40 In light of current confusion over Tv Code's stipulations for content, presentation of commercials, SPONSOR covers Code's commercials section

FEATURES

12 Commercial Commentary
60 Film-Scope
24 49th and Madison
52 News & Idea Wrap-Up
5 Newsmaker of the Week
52 Picture Wrap-Up
56 Radio Basics
10 Reps at Work
68 Seller's Viewpoint
44 Sponsor Asks
62 Sponsor Hears
17 Sponsor-Scope
70 Sponsor Speaks
46 Spot Buys
70 Ten-Second Spots
66 Tv and Radio Newsmakers
42 Tv Results
59 Washington Week

Member of Business Publications Audit of Circulations Inc. BPA

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOllywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. $8 a year. Canada & other Western Hemisphere Countries $9 a year. Other Foreign countries $11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1959 Sponsor Publications Inc.

YOU CAN LEARN TO OPERATE AN AMPEX IN 15 MINUTES

Six Quick Aids to Easy TV Tape Recording . . . You can learn to operate an Ampex Videotape* Television Recorder in less time than it takes to smoke a cigarette. These six features, for instance, make recording simple, fast . . .

- JUST THESE BUTTONS TO PUSH—*Record, Stop, Rewind, Fast Forward and Play.*
- TAPE TIMER—*records in hours, minutes and seconds . . . not footage. Lets you back up tape for any desired cue-in time.*
- CUE TRACK—*lets you locate, identify and cue commercials and programs.*
- TAPE SPEED OVERRIDE—*makes it easy to synchronize with another video or audio recorder.*
- AUTOMATIC BRAKE RELEASE—*speeds threading and splicing.*
- FULL WIDTH ERASE—*Automatically erases tape.*

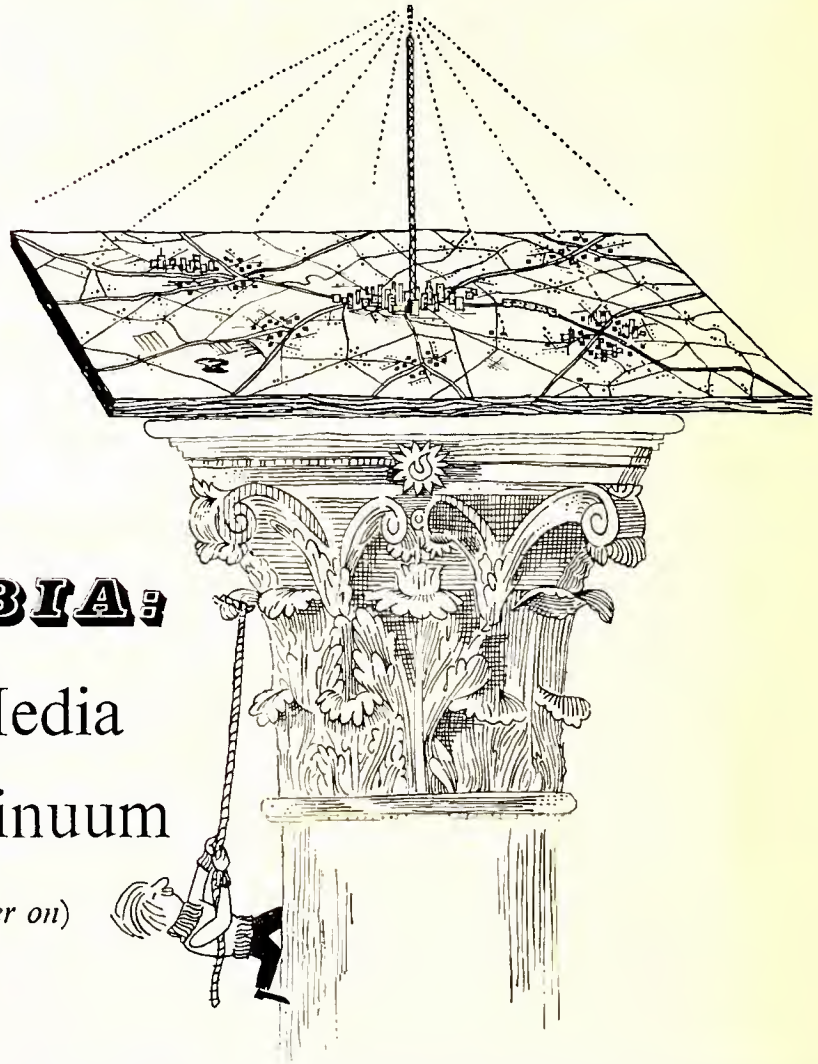
Of course, to be an "expert" — to learn maintenance as well as operation — takes one week. Ampex trains your maintenance supervisor (over 436 so far!) at the factory. And he is then qualified to train as many others as you like.

Write, wire or phone today for an Ampex representative — or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex.

AMPEX AMERICAN CORPORATION

1458 KIPLING AVENUE NORTH, REXDALE, ONTARIO CH. 7-8285

*TM AMPEX CORP.



TELE-URBIA:

The Market-Media Continuum

(This gets deep later on)

THERE'S a new reality in marketing. Corinthian's name for it is Tele-Urbia. The Einstein-like phrase above describes it beautifully. Now all we have to do is define the description. Hold onto your hats.

America's flowing, exploding population is changing conventional marketing ideas. Data for traditional "metro markets" fail to reflect the change. New residential, industrial and transportation patterns alter marketing and media patterns. Industry disperses. City department stores and supermarket chains become retail networks serving scattered focal points for shoppers. In customs, spending power, and consumption, farm families look like suburban families. New transportation networks tie clusters of miniature metropoli together around larger metropolitan centers.

What medium ties the clusters together? Television. In communication between seller and consumer the clusters—and areas between—are made cohesive by the television signal.

That's the new dimension of marketing. The medium employed as the major sales instrument delineates the market covered, transcends city, county and state boundaries, forms a market-media continuum. Corinthian's name—Tele-Urbia—suggests the urban origin of a television signal whose contour determines the size of a market. The name is new. The concept isn't.

Anheuser-Busch recognized the concept in marketing Busch Bavarian beer. They discarded conventional metro market definitions, marked out "media coverage areas," built a distribution pattern based on television signals, fashioned sales territories, wholesalers' coverage areas, and retail effort after television's superior market coverage, achieved signal success in a remarkably short period.

The Busch Bavarian experience points the way to a profound change in marketing theory and practice. Key to the change is television.

In purely physical terms—ignoring positive values of impact, sight, sound and motion—television alone meets modern marketing requirements.

Responsibility in Broadcasting

THE CORINTHIAN

NEWSMAKER of the week

While Petry, Katz, Blair, Raymer and other top pioneers were in the throes of carving out their empires in radio. Adam Young, Jr., was scurrying around NBC, N. Y., as a pageboy. This week, this younger member of the representative business celebrates the 15th anniversary of his own firm.

The newsmaker: Adam Young, who went into business with scarcely any capital: a couple of desks and a secretary (who's still with him) in New York and a man and a secretary in Chicago. Today his firm employs 75 people, and the operating budget alone runs to about $1 million a year.

Young also went into business with a basic philosophy—its key word: specialization. After field work in Canada, Young embarked on the project of bringing into the fold specialized types of U. S. stations, then gave his operation another facet — a different set of salesmen for Canada and U. S. Young's philosophy is:

Adam Young

1) A limited list of stations lends maximum sales representation for each station on the list.

2) Each station represents so many hours of a salesman; a rep should be in the position of making one station pay for the attention given another. Hence the sales staff ought to be expanded in proportion to the added potential dollars.

3) A spot advertiser is entitled to the research he requires about a station. Young has cultivated research as the keystone of his business and has refused to take on stations offering little more than lip service to research.

Young feels that he has been overly equated with the independent station. When he came into the business the leading network-affiliated stations were well sequestered in the big rep firms. As the tide in listening preference turned, Young's independent stations, wedded to a distinct type of specialization, went into upper orbit. And, cognizant of the change of radio from a family to a personal medium, Young issued his now well-known series of studies called Modern Radio.

As for the future, Young takes these quick peeks:

Radio: More and more stations will asume a direction, character and pattern of their own, appealing to specific tastes and appeals. The day of the station that wants to be everything to everybody is definitely on the wane. Stations must do a better job in news and community integration.

Tv: It is imperative that the networks show farsightedness in helping their affiliates maintain their profitability. One definite way: allow for minute chainbreaks in prime evening time.

KOTV
TULSA *(Petry)*

KHOU-TV
HOUSTON *(CBS-TV Spot Sales)*

KXTV
SACRAMENTO *(H-R)*

WANE-TV
FORT WAYNE *(Petry)*

WISH-TV
INDIANAPOLIS *(Bolling)*

WANE-AM
FORT WAYNE *(Petry)*

WISH-AM
INDIANAPOLIS *(Petry)*

STATIONS

ASSIGNMENT:
UNDERWATER

SOMETHING NEW UNDER THE SEA

All New / First Run / Half Hours

The secret world of adventure
that lies beneath the seas
bubbles with a new brand of
excitement, as this NTA series
plunges into action in every
corner of the world.

A "must-see" for every advertiser:
Bill Williams, big, rugged,
and right at home in the role
of ex-Navy Frogman Bill Greer.

A "must-see" for every advertiser:
Fresh, colorful new production
techniques, on-location impact
in Cuba, Hawaii, Alaska, Korea.

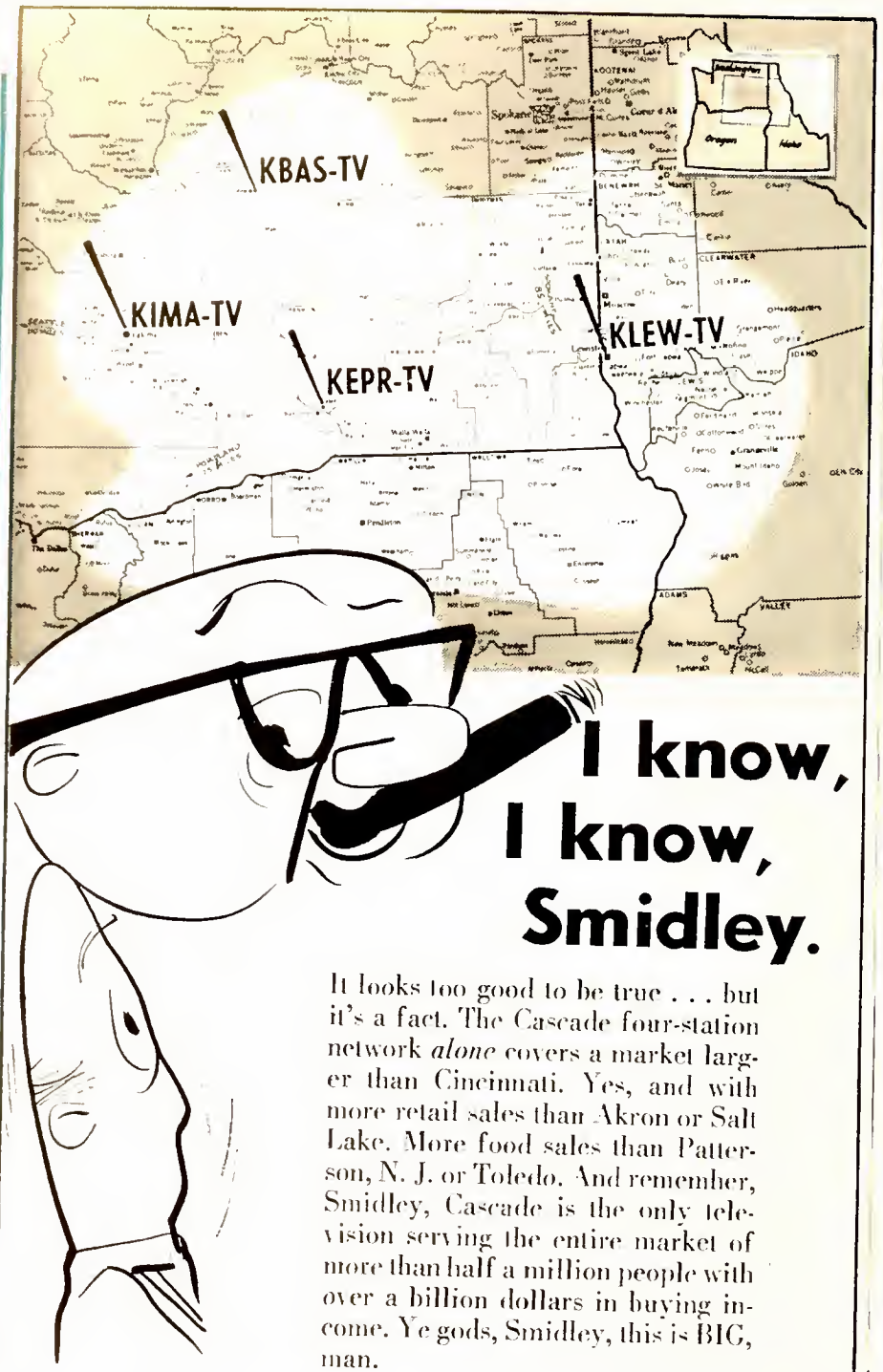
A "must-see" for every advertiser:
The gripping audience interest
built on a solid base of authenticity
...the kind of authenticity backed
by the cooperation of not one, but
five governmental agencies.

A "must-see" for every advertiser:
The unique combination of action
plus emotional appeal, with 8-year-old
Diane Mountford to play Greer's
daughter, and to turn on all-family
interest full force.

A "must-see" for every advertiser:
The tremendous potential this series
holds for all-out merchandising
and exploitation.

Phone, wire, write Michael M. Sillerman, President,
Program Sales, a Division of
National Telefilm Associates, Inc.
10 Columbus Circle, N.Y. 19, N.Y.
Telephone: JUdson 2-7300.

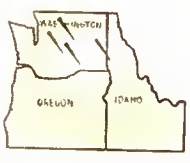
NTA



I know, I know, Smidley.

It looks too good to be true . . . but it's a fact. The Cascade four-station network *alone* covers a market larger than Cincinnati. Yes, and with more retail sales than Akron or Salt Lake. More food sales than Patterson, N. J. or Toledo. And remember, Smidley, Cascade is the only television serving the entire market of more than half a million people with over a billion dollars in buying income. Ye gods, Smidley, this is BIG, man.

CBS
NBC



CASCADE TELEVISION

KIMA-TV YAKIMA, WASH
KEPR-TV PASCO, RICHLAND, KENNEWICK, WASH
KBAS-TV EPHRATA, MOSES LAKE, WASH
KLEW-TV LEWISTON, IDA

For Facts and Figures:

National Representatives:
GEORGE P. HOLLINGBERY Company

Pacific Northwest:
MOORE & ASSOCIATES

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher
Norman R. Glenn

Secretary-Treasurer
Elaine Couper Glenn

VP—Assistant Publisher
Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor
John E. McMillin

News Editor
Ben Bodec

Managing Editor
Florence B. Hamsher

Special Projects Editor
Alfred J. Jaffe

Senior Editors
Jane Pinkerton
W. F. Miksch

Midwest Editor (Chicago)
Gwen Smart

Film Editor
Heyward Ehrlich

Associate Editors
Pete Rankin
Jack Lindrup
Gloria F. Pilot

Contributing Editor
Joe Csida

Art Editor
Maury Kurtz

Production Editor
Lee St. John

Readers' Service
Lloyd Kaplan

Editorial Research
Barbara Wiggins; Elaine Mann

ADVERTISING DEPARTMENT

VP-Eastern Manager
Bernard Platt
Jack Ansell, Sales Development Mgr.
Robert Brokaw, Eastern Sales

VP-Western Manager
Edwin D. Cooper

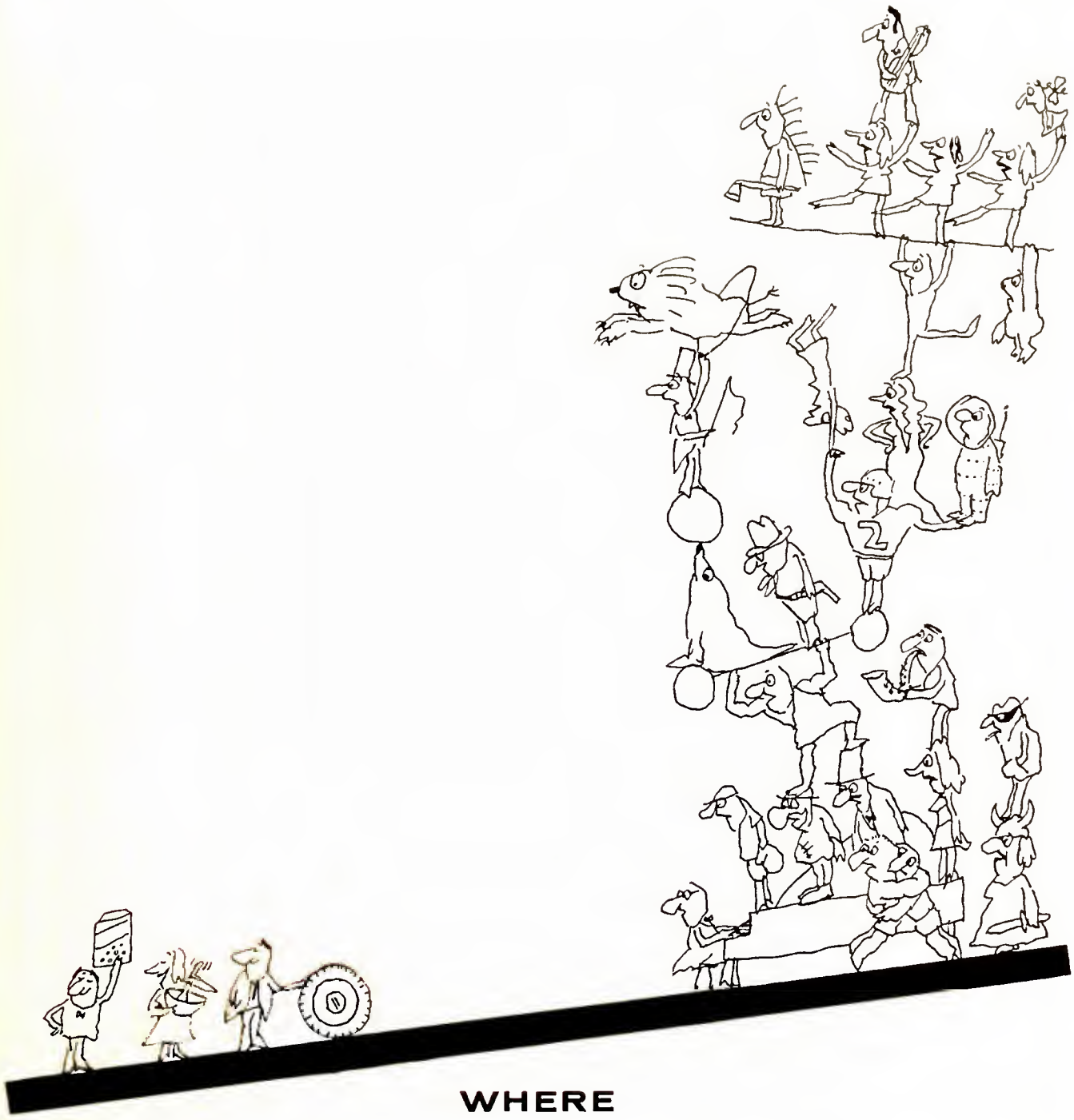
Southern Manager
Herb Martin

Midwest Manager
Roy Meachum

Production Manager
Jane E. Perry

CIRCULATION DEPARTMENT
Allen M. Greenberg, Manager
Bill Oefelein

ADMINISTRATIVE DEPT.
S. T. Massimino, Office Manager
Laura Oken, Accounting Manager
George Becker; Rita Browning;
Charles Eckert; Wilke Rich; Irene Sulzbach
Betty Tyler; Katherine Webb;



WHERE 3 OUTWEIGHS 27

30 precious minutes of TV time—each one often costing $3000 or more. And you have just three of them in which to sell.... If these three minutes fail to hold and move your audience, you've lost the better part of your total outlay.... Your advertising messages should give useful product news in a fresh, compelling way. After all, you're not in show business. You're in the selling business—the business of making a profit. **N. W. AYER & SON, INC.**

The commercial is the payoff

wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc
wmca 570kc

FIRST ON YOUR DIAL

wmca

THE VOICE OF NEW YORK

Call us collect at MUrray Hill 8-1500
Or contact AM Radio Sales.

Reps at work

Bill Walters, Peters, Griffin, Woodward, Inc., New York, feels that it would be mutually beneficial to representatives and agencymen to examine the representative's role in agency competitive checks. "The establishment of a few ground rules regarding these checks might help ease the pain for all concerned. Neither the agency nor the representative has the right to ask for or to divulge competitive information before that information has actually been aired. Before airing, the representative is in a position of trust which should be respected. Of course, occasional agency checks to see what a specific competitor is doing, while a minor burden, are actually welcome as they may tend to increase spot activity." Bill points out, though, that he considers agency forms that are forwarded on a regular basis with many products and markets to be checked, outright impositions. "Agencies should realize that the representative will obtain specific problem area data, but resents being a policeman for an account. This is an agency's responsibility, and one which should be kept in the family."

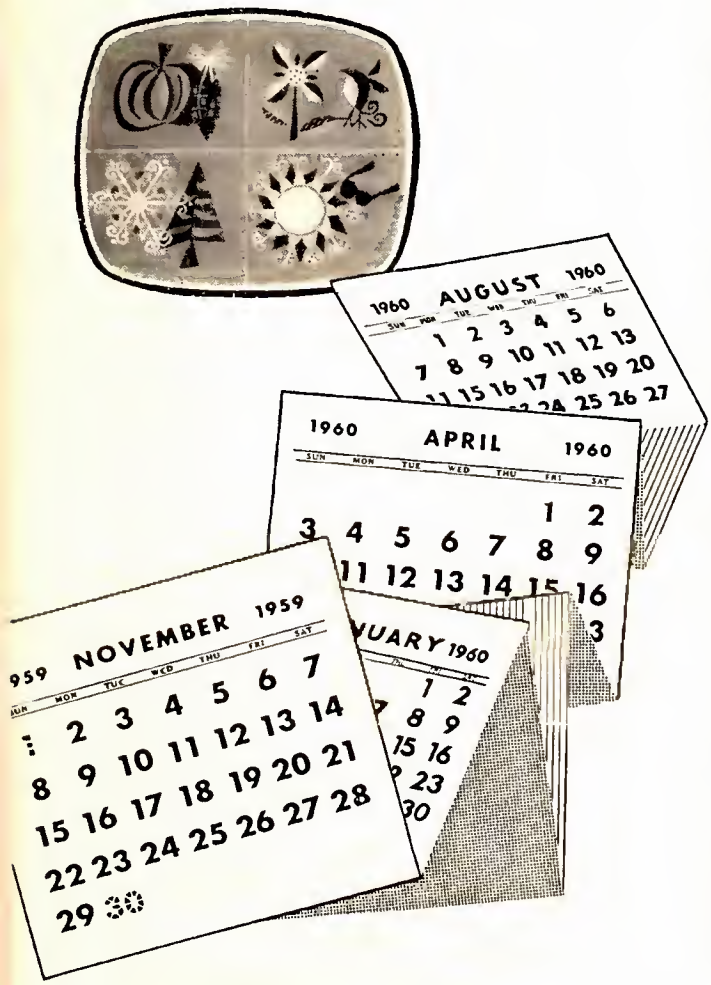
Jack I. Peterson, George P. Hollingbery, Co., Inc., New York, contends that television can be made more appealing by making it simpler to buy. "The key to successful merchandising today, is 'make it easy to buy.' And many a company has demonstrated on television just how easy it is to buy and use its products. But television itself isn't always 'easy to buy.' Tv complicates its very value by frequently being difficult to purchase. Rates, for instance, are not clearly defined. Rate cards should be simplified and made more practical. At Hollingbery we are redesigning rate card formats with a view toward making it quick and easy to figure out costs. We want to cut wasted motion by separating announcement rates from program rates, by clearly spelling out such policy matters as continuing discounts, special rates and co-ops, eliminating such meaningless statements as 'rates on request.'" Jack feels that the net result of this streamlining will be to attract new customers. "The fact is there are still some advertisers and agencies who don't use tv because they just don't know how."

Your audience... seasonally

2 to 12 times a year

Nielsen Station Index reports audience measurements for each market, season to season, from 2 to 12 times a year depending upon the size and importance of the area. Right now NSI issues over 750 different seasonal market reports a year . . . and by next spring it will be over 800!

To be sure that audience measurements are free of distortions caused by changes in programming, special promotions, and other atypical activities, Nielsen Station Index measures tv and radio audiences over broad time spans . . . 4 or 8 weeks. NSI reports *average conditions* . . . measurements on which marketing decisions can be based with confidence.



Number of homes reached . . . by station. NSI tells you both total and Metro (or Central) Area audiences for each station for each 15-minute period during the day.

Composition of the audience. NSI breaks down tv and radio audiences to show who are listening or viewing . . . men, women, teen-agers, children.

For television. NSI reports audience data for every competitive tv market in the U.S. These 146 market areas (231 cities) account for over 97 percent of all U.S. tv viewing.

For radio. NSI reports audience data for the top 34 markets in the U.S. These account for the bulk of radio listening, thanks to radio's reach.

Send for sample NSI Report. See for yourself the wealth of information NSI Reports put at your fingertips . . . it is the only way you will understand why leading agencies, advertisers, and stations consider NSI Reports a "must" for efficient operation.

Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400

CALL . . . WIRE . . . OR WRITE TODAY FOR ALL THE FACTS

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 5-0021

9740

YOU
can
reach
63
of Mississippi
Retail Sales...
$918,000,000
IN THE SOUTH'S
FASTEST GROWING
TV MARKET
Jackson, Miss.*
with these Jackson
stations
WJTV 12
KATZ
WLBT 3
HOLLINGBERY
* Nation's business gains leader

by John E. McMillin

Commercial commentary

Self-regulation—yes, but how?

As this is being written (and the situation may change with tomorrow's headlines), practically everyone in tv is agreed on two things: 1) the industry must institute some new type of self-regulation and 2) no one yet has come up with a clear-cut, over-all formula for doing this.

Let's review the bidding quickly.

Frank Stanton of CBS has announced that he will take drastic steps to clean house in his own shop, regardless of what others may do.

Y&R's board chairman Sig Larmon has proposed to the three networks that a "citizen's committee" be set up to guide and control the industry.

NBC's Robert Sarnoff, who turned down the idea when it was advanced earlier by *Harper's* editor Fischer, has now accepted the notion and has even advanced a slate of candidates.

Stanton has rejected the proposal as against, among other things, private enterprise. Ollie Treyz of ABC has also turned it down and Larmon now says it can't work without unanimous network support.

Meanwhile, retiring TvB board chairman Roger Clipp has told station men that the whole problem can be solved by strengthening the importance of the NAB Tv Code Seal.

Clipp has admitted, however, that the Code authority, as now constituted, lacks both money and teeth to make the Code work. He has advocated that the NAB curtail most of its other activities in order to build and enforce Code prestige.

FTC Chairman Kintner has thundered to the ANA that advertisers must accept full responsibility "since you hold the moneybags."

FCC Chairman Doerfer has stated with equal vehemence that the entire responsibility lies with licensed broadcasters.

In the midst of all this supercharged statesmanship it has been difficult, of course, to do any clear, calm thinking about the real issues involved. But it is certainly worth trying.

Where the real power lies

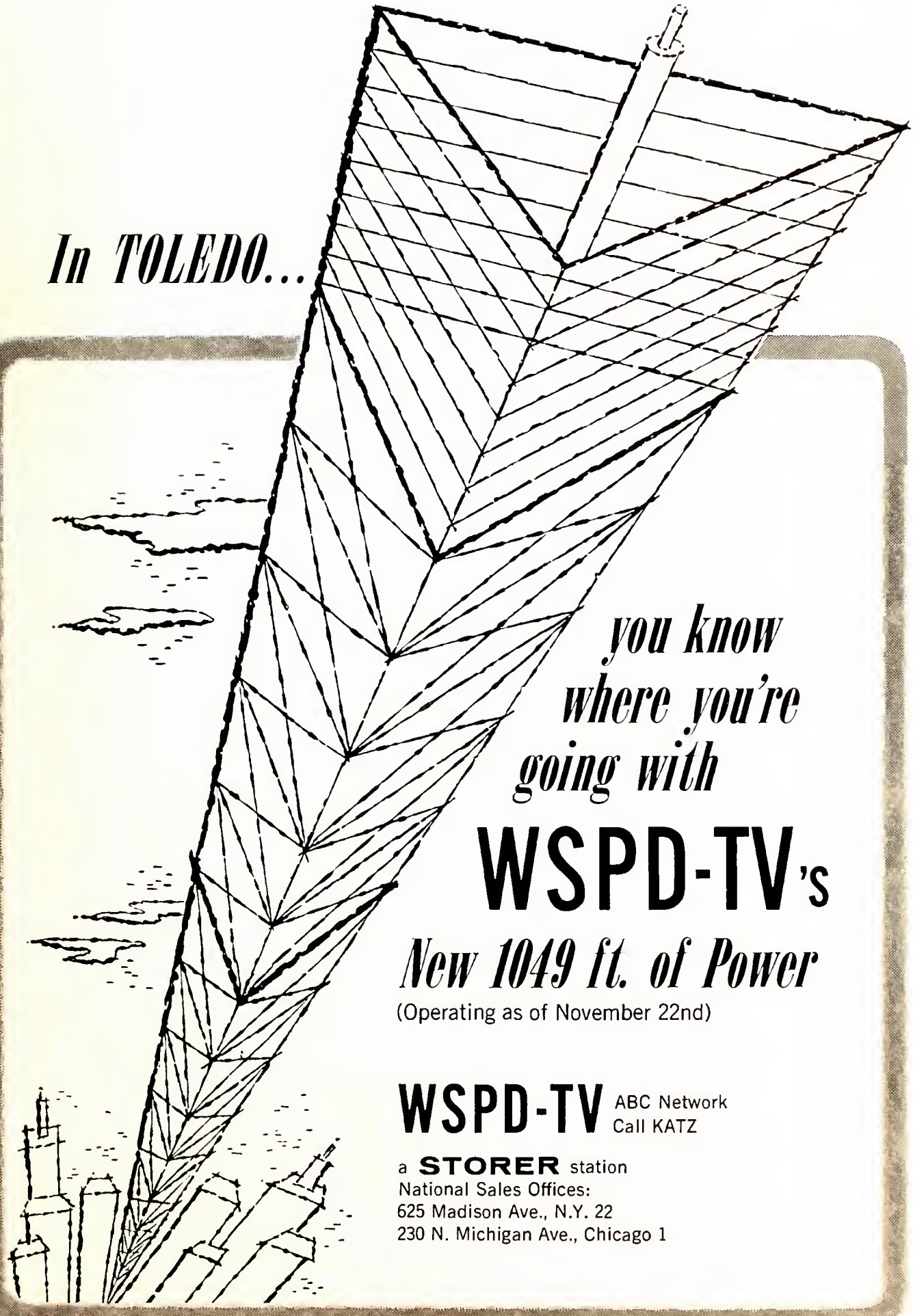
It strikes me that we are seeing here one of those typical cases of American befuddlement when the aims and practices of private business seem to be in conflict with public welfare.

We've had dozens of such examples in our past. Let's see if we can't reduce this one to its simplest, most practical terms.

We have in tv an industry of 500-plus stations, most of them affiliated with one of the three national networks and each licensed to operate in the "public interest, convenience and necessity."

This structure, however, is entirely supported and paid for by a relatively small group of American advertisers. To understand how small this group is, consider these facts. Last year 60% of all tv revenues came from just 100 companies. These same top 100 advertisers

In TOLEDO...



you know where you're going with

WSPD-TV's

New 1049 ft. of Power

(Operating as of November 22nd)

WSPD-TV ABC Network
Call KATZ

a **STORER** station
National Sales Offices:
625 Madison Ave., N.Y. 22
230 N. Michigan Ave., Chicago 1

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV

NO DUPLICATION!
our Central Texas viewers are our own (not shared with overlapping programming) and they're more of 'em!

NBC
CHANNEL 6
KCEN-TV
TEMPLE · WACO

BLAIR TELEVISION ASSOCIATES
National Representatives

accounted for 74% of all national tv advertising expenditures and 84% of all monies collected by the networks.

Other people, too, are involved in tv—advertising agencies, performers package producers. But I think we will get a quicker answer to industry self-regulation if we look only at the three basic elements: the stations, the networks and the advertisers. Here's why.

At present the only instrument for regulating tv on an industry-wide basis is the NAB Tv Code. (See page 40.) This Code, however, admittedly lacks force and police power, and is presently endorsed by less than half of the country's tv stations.

But just suppose for a moment that tomorrow morning 10 top tv advertisers—let's say P&G, General Motors, R. J. Reynolds, Lever, General Foods, DuPont, Westinghouse, General Foods, General Mills, Liggett & Myers—suddenly announced that they would no longer buy time (network or spot) on stations which did not endorse and enforce the Code.

What do you think would happen? If you know your Madison Avenue you will bet 1,000 to 1 that within 72 hours all but 10 or 15 of the tv stations in the country will be climbing on the Code bandwagon.

Potentially, I am convinced, tv's advertisers are the strongest force for self-regulation and higher standards that we have in the industry. The question is—how can they be mobilized?

A blueprint for better tv

I don't believe that these advertising titans are going to rush to endorse the Code as it now stands or is now administered.

But after talking to representatives of most of these companies at the recent ANA meeting at Hot Springs, I am convinced that they will respond to a new, statesmanlike and public-spirited approach.

In my opinion this approach can be successful if we—

1) Stop listening to those professional sponsor-haters, the irresponsible Broadway columnists and beatnik writers and producers who sound as if they had been weaned on the archaic, anti-business pap of Babbitt and H. L. Mencken.

2) Take advertisers fully into industry councils and set up a new kind of code authority in which they participate as partners.

3) Redraft the present Code (or write a new advertiser-broadcaster code) to cover all matters of sponsored programing and commercials.

4) Have the code signed by both advertisers and broadcasters.

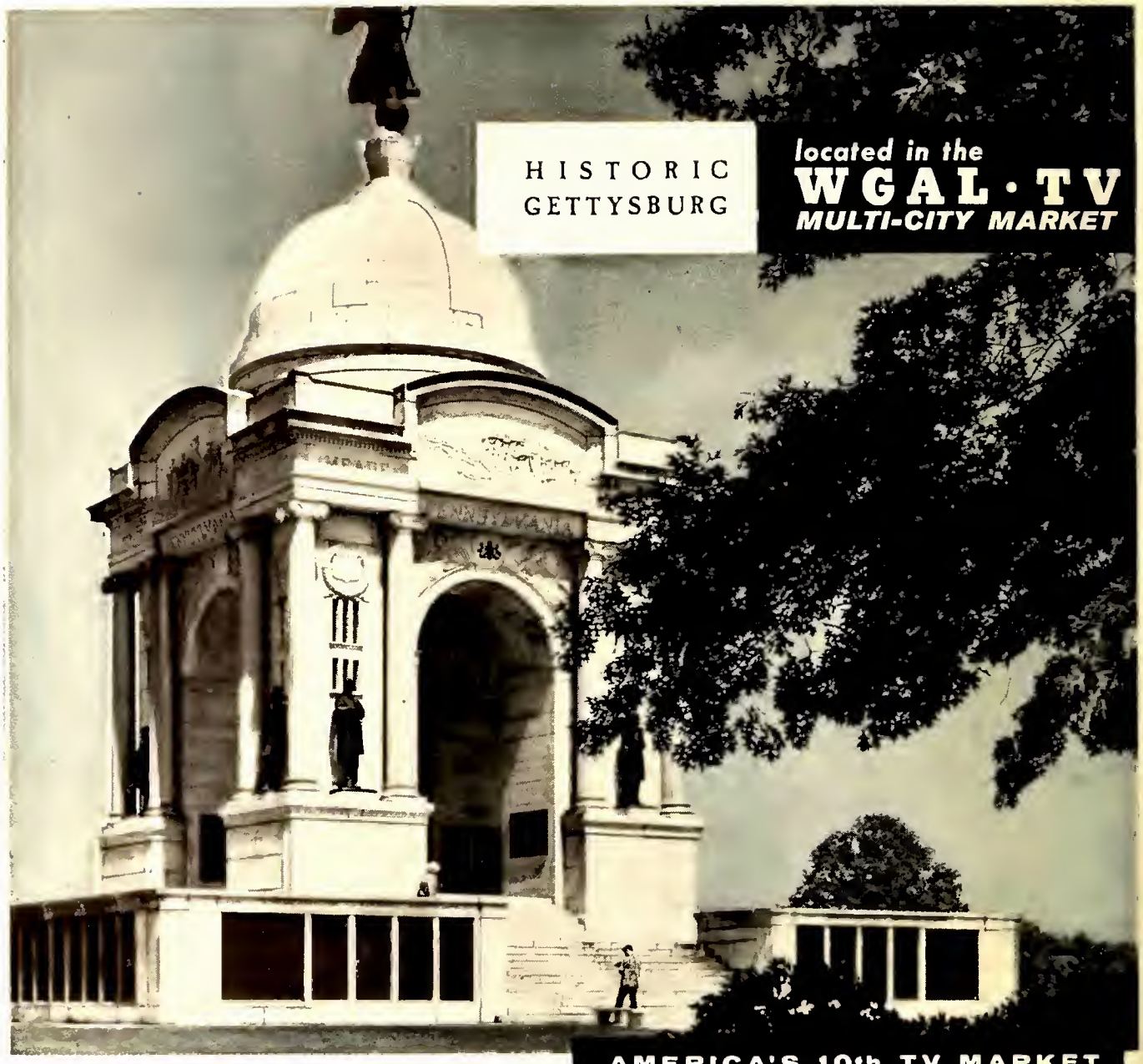
5) Have responsibility for administering and policing the code shared equally by stations, networks and advertisers.

From such a collaboration, I'm convinced, we can get a stronger, tougher, more public-spirited code than any we've seen in the past. The presence of solid substantial advertisers would encourage broadcasters to take more positive stands. And advertisers, as they learned more of tv's public service responsibilities, would insist on better programs.

Finally, I believe that the participation and counsel of men like Schachte of Lever, Frost of Bristol Myers, Bolin of Westinghouse, Halverstadt of P&G, Smith of S. C. Johnson, Ebel of General Foods, Schrocter of National Biscuit, Rothman of Ford, to name just a few, will be one of the greatest assets the tv industry has ever had.

Can't we get started on practical self-regulation now?

"WANTED (said the ad)
YOUNG SKINNY WIRY FELLOWS
not over eighteen. Must be
expert riders willing to
risk death daily. Orphans preferred.
Wages, $25 per week."
It ran just 100 years ago for a new
enterprise called PONY EXPRESS.
Coinciding with the great PONY EXPRESS
Centennial Celebration in 1960,
CNP announces its own salute
to the heroic platoon of "young skinny
wiry fellows." The newest
CNP series re-creates the journeys of the
PONY EXPRESS in authentic terrain
of parched plains and snow-clogged
mountains... on the 2,000-mile, Indian-and-bandit-beset
trail from St. Joe to Sacramento.
Today, just as 100 years ago, America is waiting
for the first run of the PONY EXPRESS!
NBC Television Films, A Division of CNP
California National Productions, Inc.



PENNSYLVANIA STATE MEMORIAL AT GETTYSBURG

The WGAL-TV market is richly steeped in tradition. This broad area has always been—and *is*—prosperous and stable . . . has $6¾ billion in annual income, spends $3¾ billion in retail sales. WGAL-TV delivers depth coverage in its many cities, is first with viewers in Lancaster, Harrisburg, York and numerous other cities.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

AMERICA'S 10th TV MARKET

Representative The MEEKER Company, Inc. New York · Chicago · Los Angeles · San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

5 DECEMBER 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

Remember back in the summer of '57 when General Foods' Maxwell House via B&B lend-leased its tv spots to Bristol-Myers' Ban (BBDO) and stirred up quite a fuss among some stations and C&W's Newman McEvoy?

Well, B&B has arranged to transfer **Maxwell House's spots to another B&B client, Schick,** for a couple weeks before Christmas and you know what? A few reps and stations looked askance at the strategm but raised no particular opposition.

The hue and cry back there from stations was that **B&B was assuming too much prerogative in setting off off-handedly a hiatus for its account, making a deal for the same spots with another client and advising the stations of a fait accomplix.**

In a letter to the stations involved at the time **C&W's media chief sought for their "official policy" in such situations and termed the action's "validity questionable."**

The first of the 52-week national spot radio accounts on the New York end to renew for 1960: Continental Baking, out of Bates.

Tetley has renewed for another **13 weeks** and **Lorillard** has done the same thing for its new **Spring** brand. **Dual filter Tareyton (Gumbinner) also came through.**

Sara Lee's frozen chicken has emerged from the New York test market with such flying colors that the C&W agency will head the product for national introduction early in January.

There'll be 14 tv markets in the first lap.

Talking about local radio's need for new program direction: Worth watching is the **experiment of KOA, Denver, with a nightly hour and a half show, The Wayward Reporter.**

A Denver columnist and author, **William J. Barker, is the Wayward Reporter.** His chats cover a wide range of subjects and moods and the thing, aside from **eight local sponsors already,** that encourages KOA: the **program is a big topic of town conversation.**

Marking the end of another era that radio can't help but rue: The **Esso Reporter** (McCann-Erickson) **will vanish from spot radio at the end of this year after an unbroken run of 24 years and three months.**

The **account, however, plans to continue in spot radio,** spending in 1960 at least as much as it did this year **($1.4 million).** What the pattern will be has yet to be decided. **At present Esso is on 36 radio stations in 32 markets.**

Esso's ad manager, Robert M. Gray, has written each of these stations explaining why his company has cancelled.

The nub of Gray's comment to SPONSOR-SCOPE this week: The Esso news periods have ceased to be a novelty in local radio as practically every station in a market is airing news on the hour. Again, unlike other local buys with regard to news, **Esso is paying for five minutes but is only "using" a minute.** In other words, Esso no longer deemed it advisable to go on paying the old premium, without the benefiting from a high level of sponsor identification.

Esso, which was the first account to sponsor news on a year-around basis, **has a Reporter in 47 tv markets. These, of course, will remain intact. Cost: $3 million.**

What has marked Esso's career in air media: **a continuing personal and cordial relationship with station management and their reps.**

Noteworthy about Westinghouse's $5.3-million sponsorship of the Presidential nominations, campaign and election returns: at least 35% of the commercial time will be devoted to glamorizing the corporate image.

Back in '56 this percentage of the commercial time went for industrial selling, whereas this time industrial gets nothing. **Consumer items will get 40% of the commercials and the all-electric home promotion, 25%.**

The women's and home magazines haven't been able to make much progress the past year in reducing the ratio of the revenue they get from the major daytime advertisers in network tv.

Again pointing up the magazine industry's predicament as a contender against tv is this fact:

From January through September ofthis year, the 20 top advertisers in network tv made an aggregate gross expenditure for time only of $92.4 million, while these same advertisers during the like period spent **$18.3 million in the 10 leading women's and home magazines combined.** The ratio: 5 to 1.

Figures and ratio for the parallel span of **1958: Network tv, $78.4 million; nine women's magazines, $14.3 million; 5½ to 1.**

Here are the comparative billings by individual advertiser:

ADVERTISER	DAYTIME NETWORK TV	WOMEN'S MAGAZINES	RATIO
Alberto-Culver	$1,561,000	$ ———	———
American Home	8,672,000	801,000	10½:1
Armour	3,166,000	99,000	32:1
Bristol-Myers	1,919,000	908,000	1:1
Chesebrough-Ponds	1,448,000	324,000	4½:1
Colgate	7,962,000	1,778,000	4½:1
Corn Products	1,632,000	1,539,000	1:1
General Foods	3,521,000	2,221,000	1½:1
General Mills	3,975,000	2,324,000	1½:1
General Motors	2,345,000	1,130,000	2:1
Gillette	1,961,000	226,000	8:1
H. J. Heinz	1,722,000	704,000	2½:1
Kellogg	2,598,000	44,000	59:1
Lever Bros.	13,200,000	1,440,000	9:1
Miles Lab	2,036,000	34,000	60:1
National Biscuit	1,444,000	105,000	14:1
Pillsbury	2,706,000	1,861,000	1:1
Procter & Gamble	21,200,000	2,156,000	10:1
Standard Brands	4,998,000	280,000	18:1
Sterling Drugs	5,420,000	374,000	14:1
TOTAL	**$92,486,000**	**$18,348,000**	**5:1**

Source: Tv: LNA-BAR (gross time); magazines billings: PIB (gross).

Practically on the eve of renewing its annual spot radio largess, Esty has called on its huge roster of stations to submit photostats of logs for the week of 1-7 November covering 6 a.m. to 6 p.m.

The agency did the same thing two years ago and for the same purpose: **to see how its commercials were being spaced from those of competitors and from other products, like mouthwashes, dentifrices and gums, that Esty doesn't like having too close to cigarette advertising.**

As the No. 1 agency in spot radio, Esty is also concerned about the announcement spotting situation that might also affect such accounts as **Leeming, National Carbon's Eveready and Prestone and Ballentine.**

All signs point to Chase & Sanborn (JWT) parting from Fibber McGee & Molly (NBC) when the 26-week commitment expires.

The series' progress has proved rather **disappointing to C&S on both program development and rating grounds.** This was the account's first nighttime alliance after an absence from this network area for several seasons.

ABC TV appears to be letting no grass grow under its feet in seeking to capitalize on a couple of developments at CBS TV: (1) **client reactions to the new discount structure** taking effect in April and (2) **the adoption of policies leaning to more balanced programing** and wider implementation of the participation, or magazine, concept.

The gist of ABC's latest bustle: **It's gone to several CBS customers, including General Foods, and offered to incorporate the shows they control into the ABC nighttime schedule as closely as possible to their liking.**

Besides the added revenue, ABC figures it would gain this: A wider balancing of its own program fare, like situation comedies and dramatic anthologies.

Incidentally, at the moment ABC controls through outright ownership, partnership or licensing all but three half-hours of its nighttime programing throughout the week.

CBS Radio is considering spending a big wad to promote its programing locally.

Apparent stimulant: overcome the **seeming apathy among affiliates toward lending a hand in spotlighting network programing.**

Among the things that outsiders are watching for in the CBS Radio domain: **whether the ratings for its daytime serials go up after NBC Radio drops its similar housewife fare come January.**

A curious paradox that prevails in daytime network tv: The number of quarter hours keep coming down but the ratings and homes keep moving up.

As an illustration of this note these two sets of figures covering the two weeks ending **8 November:**

1) Nielsen average ratings and total homes tuned in per minute from 10 a.m. to 5 p.m., Monday through Friday:

NETWORK	1959	1958
ABC TV	4.3 (1,635,000)	3.0 (1,069,000)
CBS TV	8.9 (3,765,000)	7.0 (2,910,000)
NBC TV	6.8 (2,839,000)	6.6 (2,706,000)
Total Avg.	**6.9 (2,859,000)**	**5.5 (2,235,000)**

Note: The above totals for '59 represent an increase of 25% in ratings and 28% in homes.

2) A comparison of the total sponsored daytime quarter-hours:

ABC TV	126	179
CBS TV	173	199
NBC TV	128	158
Total	**427**	**536**

Note: The above 1959 total represents a drop of 20%.

An index to the burgeoning expenditures on tv specials: the investment in time and talent for them this calendar year on NBC TV is 40% over 1958.

The tally for specials on that network: **1959, $28 million; 1958, $20 million; 1957, $16 million.** Number of sponsored specials this year: 106.

Flit, a Standard Oil of New Jersey product, out of McCann-Erickson, **will again go tv network this spring for 10 weeks.**

The buy (around $400,000 worth): participations in nighttime programing.

Agencies with automotive accounts are still finding it tough in educating Detroit's fiscal nabobs on the advantages, as against the disadvantages, that accrue from their long-term commitments in network tv.

These finance custodians **still roil under the fact that when emergencies occur,** like strikes or business dips, **they can't quit themselves of network tv as they've been doing with all other media for many years.**

The process of education, which is still proceeding at a slow pace, is founded on these facts of life about the medium: (1) **programing arrangements must be made long in advance** and (2) **the show vehicle is there in full gear when the emergency is past** and the company is in need of an immediate resumption of hard-hitting advertising.

One standout guess on Michigan Avenue this week as to where the Wilson & Co. account will land next: back to the previous agency, NL&B.

Seems that, as it just happened with K&E, Wilson and NL&B came to a mutual agreement to part two years ago.

Reports have it that **K&E preferred its lot with the Underwood canned meat line because Wilson, which bills about $1.25 million a year, was reluctant to go along with new recommendation for marketing, merchandising and promotion.** In other words, up its budget in highly competitive markets.

K&E had also talked about **dropping Wilson's five-minute series and putting the bulk of the budget in tv minutes and 20's.**

NBC TV Research this week bulletined the network's sales department with an analysis of the long-term viewing trends of tv that should put to rest the promotional alarums of the medium's competitors.

Observe in this table (based on Nielsen data for January-June), which sets **100 as the index,** how averaged **homes reached by all evening programs exceeds total hours of home viewing per day** and the latter runs ahead of the rise in tv homes:

SUBJECT	1955	1956	1957	1958	1959
Total U. S. homes	100	103	104	106	108
Total tv homes	100	112	125	135	140
Total hours viewing all day	100	117	133	144	146
Avg. homes evening programs	100	109	130	142	157

Norelco (LaRoche) is buying saturation schedules (50 and thereabouts) of prime minutes and 20's in the top 20 tv markets for the weekend between Christmas and New Years.

The move, coming after the big gift buying season, has mystified the reps and stations. **LaRoche is keeping the campaign's motif subrosa.**

Schlitz (JWT) has elected to move in the other direction when it comes to the brewing industry's relations to sports: Schlitz is pouring out the sizable budget for **sports in the winter and early spring, instead of the summer.**

It will sponsor a **miscellany of sports programs Sundays from 3 to 4:30 p.m. at an expenditure of around $600,000, running for 13-16 weeks.** Several of the events will be specially staged, like Ben Hogan making the rounds of a foursome and pausing frequently to slowmotion a particular shot.

Schlitz is buying about half the stations in the CBS TV crosscountry hookup.

Besides giving its promotion quite a shot in the arm, the series will show Schlitz what sports on a major scale can do for it. **Some of the money will come from syndication.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; Spot Buys, page 46; News and Idea Wrap-Up, page 52; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 66; and Film-Scope, page 60.

KLZ-TV LOVES HIGH RATINGS...BUT

KLZ-TV also recognizes its responsibility in providing an overall program service which includes special programs to meet community needs, without regard for rating potential.

EXAMPLES: (These programs, all live, are typical examples of KLZ-TV's special public service efforts.)

OUT OF DARKNESS: A series of mental health which received this year's distinguished achievement award for reporting on community problems from RTNDA.

EXECUTIVE REPORT: Weekly reports by Colorado's Governor and Denver's Mayor.

SOUNDING BOARD: Panel discussing public issues.

HOUSE OF THE LORD: The ideologies of all religious faiths.

WEEK END GARDNER: Green thumb information.

PANORAMA: KLZ-TV's Peabody award winning penetration into community problems, unusual places, unique activities.

True public service without dependence on ratings can be a successful formula, even rating wise, as shown by ARB. KLZ-TV is first from sign on to sign off, seven days a week.

Jim Bennett, News Director, accepts for KLZ-TV the RTNDA Award for "Reporting on Community Problems."

CBS DENVER

KLZ TELEVISION channel 7

REPRESENTED NATIONALLY BY THE KATZ AGENCY

WINS

55.0%

SHARE OF AUDIENCE IN 75 MARKETS!

20 MONTH AVERAGE
in 2, 3, 4, 5, and 7 Station Competition!
—ARB, Jan. '58 thru Aug. '59

3rd YEAR NOW IN PRODUCTION!

SENSATIONAL RATINGS!

BOSTON	DETROIT	LOUISVILLE	ORLANDO-DAYTONA BEACH
21.5	27.4	31.2	26.0
Nielsen, Aug. '59	Nielsen, Sept. '59	Nielsen, Aug. '59*	Nielsen, Aug. '59

ST. LOUIS	CHARLOTTE	PITTSBURGH	MEMPHIS
29.5	22.9*	20.2	22.5
ARB, Sept. '59	ARB, Aug. '59	ARB, Aug. '59	Nielsen, Aug. '59

*4-week average

"SEA HUNT"

Starring

LLOYD BRIDGES

SAN FRANCISCO	CHICAGO	EL PASO	QUINCY-HANNIBAL
25.3* ARB, Sept. '59	29.2 ARB, Aug. '59	26.8* Nielsen, Aug. '59	26.8 Nielsen, Sept. '59
SEATTLE-TACOMA	**NEW ORLEANS**	**JOHNSTOWN-ALTOONA**	**MILWAUKEE**
25.2 ARB, Sept. '59	28.4 ARB, Aug. '59	24.5 Nielsen, Oct. '59	26.1 Nielsen, July '59

ZIV Television

GROWTH!

EXPERIENCE!

the two prime requisites for sound representation...

healthy, continued growth

and balanced experience.

VENARD, RINTOUL & McCONNELL, INC.

TV & Radio Station Representatives

NEW YORK CHICAGO DETROIT

LOS ANGELES SAN FRANCISCO DALLAS

49th and Madison

A dollar for a dollar

I am perturbed about the item published in your recent issue of SPONSOR magazine in Sponsor-Scope regarding the visit of our media people to discuss our client's schedules with various tv stations around the country.

The lead line refers to these visits as a "well-meant gesture." I can assure you that the visits are well-meant, but they are far from a gesture. In addition, the article intimates that the stations are not taking the "sweetness-and-light view" that was expected. It seems that the stations quoted think that we should have a regular stations relations department of travel people especially trained for the job. Also, the article intimates that we are wasting our and the stations' time.

This agency has been in business for over 50 years. And, we are not in the habit of making meaningless gestures. Any sweetness-and-light relationships between the agency and the stations have resulted from good business relationships over a period of years. Our media group is our stations relations department. We are not interested in establishing a winery or dinery. Our main interest is doing good, effective advertising for our clients, which I am sure is the main interest of most of the stations with whom we do business.

Perhaps some of the sweetness-and-light is taken out of the visits of our media people to stations by the requirements of the work that they have to do. I'm enclosing a list of the questions they are to ask and the information they are to gather.

I started my business life in a radio station where it was the rule that a client received a dollar's value for a dollar spent. I am afraid that this has not been universally true of television, particularly with reference to triple spotting and up-cutting of which some stations are guilty. I

have no intention of trying to provide a cure. The thing that we are trying to do is to see that when our clients spend a dollar they get a dollar's worth of advertising. In addition, we are acquainting our people with local market values so that when they buy they make their decisions with local market knowledge.

Since your columns have, we honestly feel, given a distorted impression of our procedures, we now give you the other side of the story. In all fairness, we feel that this side should also be given to your readers.

Albert G. Wade, II
Wade Advertising
Chicago

Useful info

We are interested in the article which appeared in the 10 October issue—"Radio-Active Housewife."

Every month our department issues a one-page newsletter. This "Bulletin Board" is sent across the nation to our state public relations chairmen and state presidents. Enclosed is a copy on which we have listed information taken from your article. Would you please grant us permission to use this material?

Maza Tilghman
asst. public relations
Nat'l Council of the Churches
N. Y. C.

• Note: SPONSOR is usually happy to grant such requests for reprinting privileges. Two provisions accompany this permission:
1. Requests must be in writing.
2. Credit must be given to SPONSOR.
SPONSOR reprints many of its articles and has back files on a large number of them.

Give us the old ways!

Hope you will return to the old way of putting your monthly Tv Comparagraph on two separate sheets instead of using the back of one as you did in this issue (21 November). I display it on my desk at all times and it is impossible to do so now.

Millard D. Hansen, Jr.
Cicero, Ill.

• SPONSOR's format is standard, but ad requirements occasionally make it necessary to vary from the norm.

Invaluable

We have in our office several copies of your SPONSOR's 5-City Tv/Radio Directories. We find these directories very helpful to our entire staff and invaluable to many of us.

Arlene Hattoff
Radio-Tv Reps., Inc.
N. Y. C.

A BLIND LADY donated trading stamps, housewives and working girls sent in more. As Mary Jo Tierney shows, above, nothing they might want themselves was more important than helping WTCN outfit a young Indian girl for nursing school.

"MARY JO SHOW" PROVES IT!

To Get RESULTS... Buy for RESPONSE on WTCN RADIO—Twin Cities

A WTCN radio listener first brought the problem to light. Another offered the solution.

When a student nurse needs help to continue her studies — especially a 17-year-old Indian girl from a virtually destitute family of 11 — depend on the response from WTCN listeners.

WTCN's Mary Jo Tierney passed the word along on her "For Women Only" show. "This girl needs many things," she said, "but especially a nurse's watch. We plan to get it for her with trading stamps. Mail your stamps to WTCN."

Did she get the stamps? Far more than enough. A single announcement on the air brought in half a million stamps. The young girl now has her nurse's watch, and more besides. Listeners mailed enough stamps to WTCN in the first few days to get her the watch plus a travel iron, a suitcase and a clock radio.

Twin Cities advertisers are accustomed to gratifying results like this on WTCN Radio. It's an awesome thing, however, to anyone not used to such audience loyalty and responsiveness. Try it yourself.

If you want results . . . buy for response. You get that on WTCN Radio in the Twin Cities.

WTCN MINNEAPOLIS • ST. PAUL
RADIO AND TV
Affiliate American Broadcasting Network
Represented Nationally by the KATZ Agency

DRAW!

Take a bead on KFMB Radio in San Diego. Because here in the 19th market people are working, playing and buying at breakneck speed and KFMB is their reflection. Friendly voices with wonderful music. Authoritative voices with factual news from CBS, from our own reporters covering a market that relies on us to get the news first and get it right. Intimate voices with variety programming. Overall, a sound that has caught the bounce, verve and life of the San Diego area and has captured its ears as no other radio ever has. It all adds up to the biggest audiences in the better part of Southern California. It's no time to hold your fire in San Diego. Shoot straight at it with KFMB Radio. DRAW NOW!

KFMB RADIO CBS SAN DIEGO

A TRANSCONTINENT STATION REPRESENTED BY EDWARD PETRY & CO., INC.

"Flying Reporter" photo courtesy WOR, N.Y.C.

LOCAL RADIO: SHADOW OVER NEWSPAPERS

Gone is the old dominance of newspapers on the local scene; in its place, radio, whose influence is felt in news, service, editorials. Here's how it all happened

When have you last heard a newsboy cry, "Extra"?

Last week? Last year? A decade ago? Chances are it probably was much longer ago than that.

It hasn't been for lack of newsbreaks. Plenty of things have been happening that would have merited "Extra" editions 30 years ago. But the fact is that the newsbreaks are being reported first by radio—frequently while the news is still happening.

Fact Finders Associates, Inc., in conducting a

survey for Radio Advertising Bureau, asked 600 Philadelphians this question. "Suppose you were at home and heard a sudden rumor that war had broken out. What would you do to find out if the rumor was true?"

Of those who said they would turn either to radio or newspapers first, 70.5% said they would verify the rumor first with radio. Only 29.5% chose newspapers.

At the same time, Fact Finders asked another question: "During an important newsbreak, do you listen to radio more, the same, or less than you usually do?" Four out of 10 said, "More." The estimated percent increase in listening at such times was 51.9%.

These findings only emphasize what has been apparent for a long time. Whether a radio newsman gets his story from a news wire or reports it from the actual scene via beeper phone, he still scoops the newspaper every time.

This certainly does not spell the doom of the newspaper; the two media will go on living side by side for a long time to come. But as radio's stature continues to grow on the local front, as radio gradually usurps the prime functions of the newspaper, then the newspaper is bound to slip farther and farther away from the dominant position it once held in the community. This prospect may be saddening to a few veteran admen who remember "cutting their teeth" on print layouts, but no amount of nostalgia will put the newspaper back in the catbird seat.

For radio's invasion of newspaper territory has not stopped with news coverage. Its weather reports are more up-to-the-minute; its sportscasts direct from playing field or arena are stealing some of the sport page's thunder; its public service programs often outshine in timeliness and impact the feature stories of the paper; radio editorials—a relatively new intrusion of the newspaper's sphere—are becoming increasingly popular both with programers and audiences, have racked up some surprising results in public and political

SIGNS OF CHANGING TIMES IN LOCAL MEDIA

RELIABILITY: *600 Philadelphians were asked, "Suppose you were at home and heard a rumor that war had broken out. What would you do to find out if the rumor was true?" Of those who said they would turn to radio or newspapers, 70.5% picked radio. In a week of major news events, they spend 51.9% more time with radio.*—From survey by Fact Finders Associates for Radio Advertising Bureau.

COST-PER-1,000: *An advertiser, faced with the decision of saturating a market like Chicago or Philadelphia either with a full-page ad in a major daily or 36 one-minute announcements on a major radio station, might consider that his cost-per-1,000 on the radio buy is less than half that of the comparable newspaper buy.*—From Jan. 1959 Pulse CPA study, with newspaper figures based on ABC circulation, SRDS rates.

THE WOMEN: *The average listening housewife spends two hours and 24 minutes each weekday with radio; only 23.4 minutes per weekday with a newspaper. She spends 23 hours per week (almost 30% of her waking hours) with radio.*—From H-R Representatives' "The Case of the Radio-Active Housewife."

TIME SPENT: *About 297 out of 1,000 U. S. males and females spend 969.4 million hours weekly with radio. About 153 out of each 1,000 spend 500.8 million hours per week with newspapers. Auto radio adds 187.9 million hours more.*—From 24 Sept. weekly "Media Activity" report of Sindlinger & Co., Inc.

NEWSWORTHY: *To the question, "Why do you have a radio?" 44.7% of respondents answered, "For entertainment." 14.3% replied, "For music," and 14.6% said, "For news." The interest in news is one of main reasons for owning radio.*—From "The Importance of Radio in Television Areas" by Alfred Politz Co.

EDITORIALS: *About eight of every 10 radio stations now editorialize. Most run one minute in length, are aired an average of 10 times a day. They are frequently delivered by top newscaster or station head, lending an authority often lacking in unsigned newspaper editorials.* — From RAB study.

thinking and community improvements.

An indication of how fast and far radio has gone in the area of editorializing shows up in a recent survey by RAB. It showed that about eight out of 10 stations now editorialize either on a regular basis, or as specific community issues arise. In about 90% of these editorials, the subject matter concerns such local issues as schools, housing, local politics and juvenile delinquency. Most of them run one minute in length, are aired an average of 10 times daily. Much of their influence is attributed to the fact that because they usually are delivered by a top newscaster or by the station's manager, they seem to carry more personal weight than unsigned newspaper editorials.

That newspapers themselves are aware of radio's encroachment on their once exclusive hunting grounds becomes increasingly apparent. That they are feeling the pinch goes without saying. The reasons given for the steady dwindling of the *num*ber of newspapers, for the mergers, for sell-outs to chain publishers are invariably attributed to higher taxation, inflation of production costs. But it is hard to duck the fact that radio has had a hand (although not necessarily an intentional one, since many stations are owned by newspapers) in the decline. Radio has fragmented the local audience that was once the daily paper's. It also has fragmented advertising budgets that once poured into newspaper lineage.

Until about 10 years ago, newspapers were the royalty of the local scene. Magazines were national, fledgling tv was basically national, and radio, although it had been around for a quarter century, still lived primarily on national and network advertising.

About 1953, a change in thinking was forced upon many radio stations. Mushrooming television had made deep inroads into radio's national advertising revenue. In practically every market, the vital radio stations decided they had better become important to the local merchants, to the local drug chains and supermarkets. To do this, however, they first had to become more important to the community itself.

JOHNNY-ON-THE-SPOT: First to report the news directly from the scene is the mobile radio news unit. Here a WPTR, Albany, news crew makes sure listeners hear news while it's still happening

COMMUNITY DRIVE: Editorials and public service, once a newspaper "exclusive," are now common in local radio. In New York's WABC Radio, Mayor Wagner meets with noted sports figures to form a committee to combat juvenile delinquency. Listeners heard Jackie Robinson, tennis ace Billy Talbert

For the first time, newspaper dominance as a local medium was seriously challenged. The year 1954 saw the number of daily newspapers in the U. S. drop from 1,775 to 1,765. In reporting this 10-paper loss, the 1955 *Editor & Publisher Year Book* said, "This is the largest annual decrease in the number of daily newspapers since 1943 when there was a loss of 33 from 1942 because of wartime conditions."

The number of daily papers has continued to decline. At the end of 1958, *Editor & Publisher* reports 1,751 in publication.

The changing face of America—the population drift to the suburbs, the housing boom, the springing up of suburban shopping centers—has played into the hands of radio while it has stacked the cards against newspapers: the metro papers simply aren't following the exodus to the suburbs. Their circulations are still heavily in their central city zone—an area still high in influence but dwindling in actual sales (See "Megatown" 7 Nov. SPONSOR). Radio, emanating from the same influential central city area, can blanket the suburbs. It thus becomes more important editorially and as an advertising medium.

What television is doing to magazines on the national level, radio is now doing to newspapers locally.

Newspapers know it. One of the

(*Please turn to page* 51)

SCHLITZ BEER sound tracks for '60 campaign are recorded at Phil Davis Musical Enterprises, N. Y., by (seated, l to r) Bob Doherty, control engineer; Norman W. Blume and Ted Shulte, writers at J. Walter Thompson agency, Chicago; (standing, l to r) Claire Krepps, recording engineer; Earl Paul, arranger, and Mr. Davis. Outside company handles production with the basic ideas originating at JWT

Musical sell heads for high 'C'

New agency survey shows more shops turn to outside music producers and lyricists for radio/tv commercials

Agency people want demo recordings, a package buy, ownership rather than rental of the 'use' rights

As the year nears its end and ad plans for next year's jingles emerge. it becomes increasingly evident that the agency-advertiser demand for special lyrics and music arrangements in commercials is building fast.

This accelerated pacing in the direction of more unique. original radio and tv commercials is putting agency broadcast and copy groups in a dither. They're wondering even more this pre-'60 season who does what for whom . . . and how.

Most tv and radio commercials in this rhythmic era are paced to hard-sell lyrics to the accompaniment of tympani, bongo drums and a six-voice chorus. But how many agencies are equipped to produce these elaborate commercials in their own shops? How many have the staff, the technical facilities and the skills to come up with a full-blown commercial production?

Some new light on this question of how musical material is written and composed. and whether it's to he done in or out of the agency, is seen in a new survey of agency people. Phil Davis Musical Enterprises, New York, queried 132 persons in 120 agencies most directly involved in the production of musical commercials.

Details follow. but here in general is how agency people feel about the production of jingles:

- They prefer to go outside their own shops to work with professional music producers who can then interpret the creative line developed by agency writers and producers.
- They expect to hear a so-called "rough layout" recording which can he auditioned at both agency and client offices, but they think this should be hilled as a service charge and that $250 is a reasonahle sum.
- They prefer to huy a complete

package service—including all casting, creative work and administration—and they also like to buy all performing rights to the music and lyrics prepared by the outside organization.

There have been pro and con arguments since the inception of musical commercials as to the desirability of having the agency staff do the entire creative and production job. Major agencies tend to work on the premise, however, that a copywriter who whips off a fine limerick is not necessarily an effective writer of commercial music lyrics. The big shops with the most money seem to prefer to use an outside musical production organization—but always with the proviso that the basic creative sales ideas come from agency people.

Here are the nine questions answered by agency people, with an analysis of their response.

1. The big majority—82.6%—of the respondents "usually employ the specialized services of professional creative music commercial producers." But 19% "usually create all musical ideas and compose all original music in our own shop" and 6.6% "usually leave it up to a film company or recording studio." Those leaving it up to a film or recording company seem to be located in the East and in the far West.

2. Most of the agency people—86.7%—said their past experience with independent producers had been successful; 8.2% termed it questionable; .08%, unsatisfactory, with the remainder not answering.

3. About seven in 10 agencies—68.6%—"think it is desirable to discuss the project and formulate plans in collaboration with a qualified musical producer," with 27.2% "preferring to determine the approach and set the specifications for the music prior to consulting the musical composer-producer." (Some 4% did not answer.)

4. When retaining services of a creative musical producer, 73.6% of the people agreed that "We usually look to an established organization which offers an experienced staff of musical specialists qualified to handle every phase of creative development and production, which guarantees the proper execution of every detail and responsibility and which provides consultation, advice, reliable information, conference and studio facilities for preliminary exploration without cost or commitment to use."

More than one in four—26.4%—prefer "free-lance individuals," such as orchestra leaders, vocal coaches, singers, popular song writers and other specialists usually working without an organization.

The East, New York and the Midwest prefer to do business with an organization, while Chicago, Los Angeles and San Francisco, as well as the West, generally look to freelancers.

5. When experimental material is submitted, 77.6% of the agency people "like to have producers prepare a rough layout recorded demonstration"—a simpler, less expensive version of the final sound track. But 13.2% prefer "a full production audition recording" and .08% think a recorded audition "unnecessary for our purposes." (No answer: 9.12%.)

6. Almost seven in 10—65.3%—"feel that the producer's out-of-pocket expenditures and creative efforts in developing experimental material (such as a rough-cut audition) for our clients should be billed as a service charge," with 23.1% saying they should not be and that it should be a speculative risk for the producer. (No answer: 11.6%.)

7. When asked what a fair price would be for this kind of demonstration recording service, 40.5% said $250 represents "a reasonable and practical fee to cover all creative activity, talent fees for singers and musicians, recording and production costs." But 19% voted for $100, 12.4% for $350 and 2.5% for $500.

Most of those estimating $100 to $250 as a reasonable sum work in the Midwest, whereas higher fees of between $250 and $350 were estimated by persons in New York, Chicago, Los Angeles and San Francisco—all major market areas.

8. The "finished product" for broadcast use, the questionnaire noted, includes arranging (preparation of vocal and instrumental scores and parts); casting and contracting talent and musicians; handling payroll, talent fees and residuals; withholding taxes, social security and workmen's compensation; preparing AFTRA, SAG and AF of M production and use reports (covering American Federation of Tv & Radio Artists, the Screen Actors Guild and the American Federation of Musicians); pension and welfare and trust fund payments; billing, bookkeeping and records; indemnity protection and financing production costs.

Some six in 10—62.1%—agency people said "We prefer to have the producer provide the creative work, supervise production, handle all details at an established standard service charge, assume all responsibility and bill us for the complete package."

But more than one in four—26.4%

(*Please turn to page* 65)

BIG AGENCIES often have staff music-lyric specialists who work with outside producers. Small shops use freelancers or production firms for casting, arranging, writing elaborate track like this

A SPONSOR

MUST TV BE SPANKED AND SPANKED AND SPANKED AND . . .

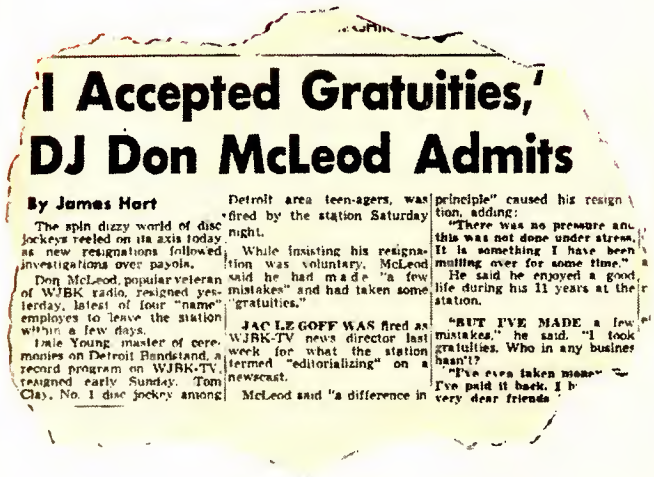
As we sat in the Detroit airport last week, thumbing the pages of the *Detroit Times* we were struck by the attention given to tv's problems.

No less than five major stories, columns and articles (see below) told of tv's shame. The headlines, all prominent, were so negative as to border on the malicious.

Here was a responsible daily having a Roman holiday at the expense of a competitive medium. And all over America other newspapers and magazines are similarly occupied.

Tv, of course, is news—big news. Its importance in the nation's life makes it a Number One topic of conversation. And no one can blame smart editors for giving their readers facts about this high-interest industry. They do so because they know news values.

HOW THE DETROIT TIMES COVERED TV TROUBLES....



'I Accepted Gratuities,' DJ Don McLeod Admits

By James Hart

The spin dizzy world of disc jockeys reeled on its axis today as new resignations followed investigations over payols.

Don McLeod, popular veteran of WJBK radio, resigned yesterday, latest of four "name" employes to leave the station within a few days.

Dale Young, master of ceremonies on Detroit Bandstand, a record program on WJBK-TV, resigned early Sunday. Tom Clay, No. 1 disc jockey among Detroit area teen-agers, was fired by the station Saturday night.

While insisting his resignation was voluntary, McLeod said he had made "a few mistakes" and had taken some "gratuities."

JAC LE GOFF WAS fired as WJBK-TV news director last week for what the station termed "editorializing" on a newscast.

McLeod said "a difference in principle" caused his resign tion, adding:

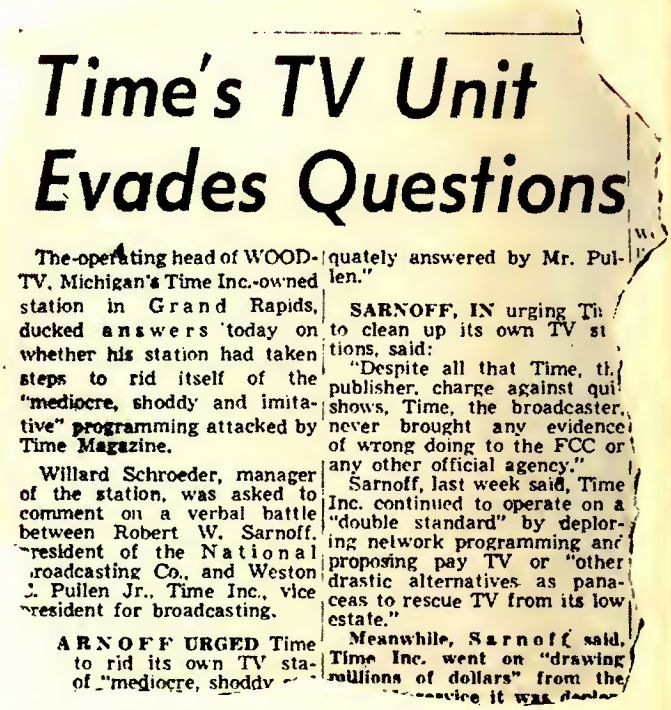
"There was no pressure and this was not done under stress. It is something I have been mulling over for some time."

He said he enjoyed a good life during his 11 years at the station.

"BUT I'VE MADE a few mistakes," he said. "I took gratuities. Who in any busines hasn't?

"I've even taken money ... I've paid it back. I h... very dear friends ...

Feature story—page 1



Time's TV Unit Evades Questions

The operating head of WOOD-TV, Michigan's Time Inc.-owned station in Grand Rapids, ducked answers today on whether his station had taken steps to rid itself of the "mediocre, shoddy and imitative" programming attacked by Time Magazine.

Willard Schroeder, manager of the station, was asked to comment on a verbal battle between Robert W. Sarnoff, president of the National Broadcasting Co., and Weston C. Pullen Jr., Time Inc., vice president for broadcasting.

SARNOFF URGED Time to rid its own TV sta- of "mediocre, shoddy ... quately answered by Mr. Pullen."

SARNOFF, IN urging Ti... to clean up its own TV st... tions, said:

"Despite all that Time, th... publisher, charge against qui... shows, Time, the broadcaster, never brought any evidence of wrong doing to the FCC or any other official agency."

Sarnoff, last week said, Time Inc. continued to operate on a "double standard" by deploring network programming and proposing pay TV or "other drastic alternatives as panaceas to rescue TV from its low estate."

Meanwhile, Sarnoff said, Time Inc. went on "drawing millions of dollars" from the ... service it was deplor...

Feature story—page 1

EDITORIAL

But the print media treatment of tv stories has gone far beyond the news stage. Right now it has all the elements of a gleeful public spanking—administered over and over and over again.

We think that newspapers should be warned that when they exaggerate the facts, sensationalize the treatment and overplay the volume of tv content, they are hurting themselves, too.

As the ANA clearly pointed out in its annual meeting, public confidence in all advertising takes a nose dive at a time like this. Not merely radio and tv, but all media are in jeopardy. Newspapers and magazines, which profit by keeping advertising's prestige high, are not immune.

They may easily find that a spanking a day keeps both the public and the advertiser away.

Detroit Times

10 Tuesday, November 24 1959

PHIL P. DE BEAUBIEN, PUBLISHER

JOHN C. MANNING, EDITOR WILLIAM H. MILLS, GENERAL MANAGER

Grand Jury Rights

THE DECISION of General Sessions Judge Schweitzer of New York permanently sealing the presentment of the grand jury which originally investigated TV quiz show rigging has generated controversy as to the powers and function of the grand jury system.

Citing 150 court decisions, Judge Schweitzer ruled the grand jury had no right to hand up a presentment concerning the activities or morals of a private individual or corporation. He

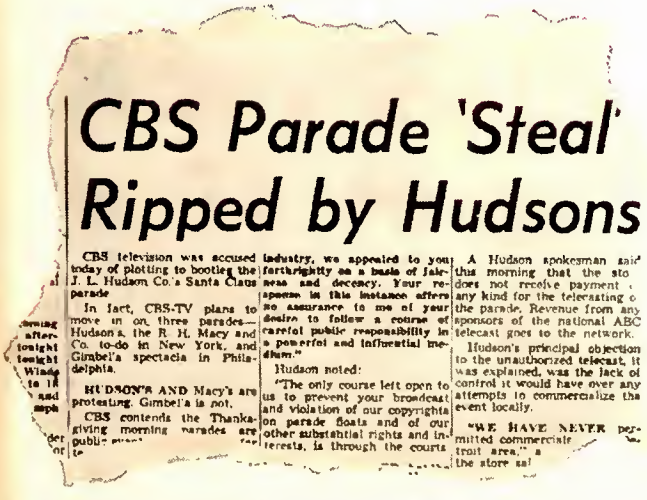
District Atty. Hogan who contended the public should be informed.

What Judge Schweitzer neglects to say is that the true picture might never have come to congressional attention if grand jury foreman Louis M. Hacker, former dean of the Columbia University Graduate School, had not stirred up such a furor over the impounding of the jury presentment.

From time immemorial, gr... have been an integral pa... Saxon judicial sys... people in hav...

Lead Editorial in the Times

ALL THESE ITEMS IN A SINGLE ISSUE LAST WEEK



CBS Parade 'Steal' Ripped by Hudsons

CBS television was accused today of plotting to bootleg the J. L. Hudson Co.'s Santa Claus parade.

In fact, CBS-TV plans to move in on three parades—Hudson's, the R. H. Macy and Co. to-do in New York, and Gimbel's spectacia in Philadelphia.

HUDSON'S AND Macy's are protesting. Gimbel's is not.

CBS contends the Thanksgiving morning parades are public ...

...industry, we appealed to you forthrightly on a basis of fairness and decency. Your response in this instance offers no assurance to me of your desire to follow a course of careful public responsibility in a powerful and influential medium."

Hudson noted:

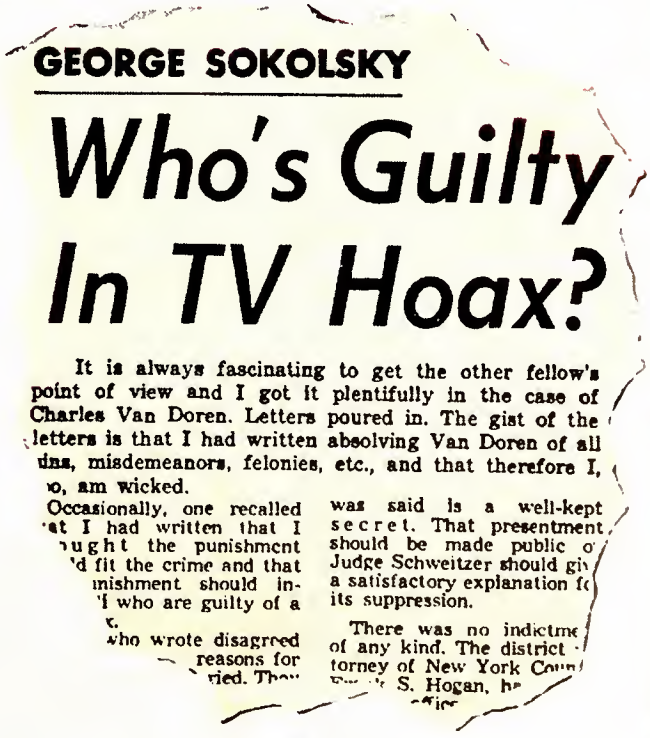
"The only course left open to us to prevent your broadcast and violation of our copyrights on parade floats and of our other substantial rights and interests, is through the courts.

A Hudson spokesman said this morning that the store does not receive payment ... any kind for the telecasting o the parade. Revenue from any sponsors of the national ABC telecast goes to the network.

Hudson's principal objection to the unauthorized telecast, it was explained, was the lack of control it would have over any attempts to commercialize the event locally.

"WE HAVE NEVER permitted commercialis... ...trout area," a ... the store sa...

Feature column—editorial page



GEORGE SOKOLSKY

Who's Guilty In TV Hoax?

It is always fascinating to get the other fellow's point of view and I got it plentifully in the case of Charles Van Doren. Letters poured in. The gist of the letters is that I had written absolving Van Doren of all ...dna, misdemeanors, felonies, etc., and that therefore I, ...o, am wicked.

Occasionally, one recalled ...at I had written that I ...ught the punishment ...d fit the crime and that ...nishment should in... ...l who are guilty of a ...

...who wrote disagreed ... reasons for ... ried. Thou...

...was said is a well-kept secret. That presentment ... should be made public o... Judge Schweitzer should giv... a satisfactory explanation fo... its suppression.

There was no indictme... of any kind. The district ... torney of New York Coun... ...S. Hogan, ha... ...ice...

Feature story—page 2

IDEAL TOY and board chairman B. F. Michtom, five-year sponsor of N. Y. Thanksgiving Day parade as NBC TV exclusive, charge CBS TV with "piracy" and "poaching" in tv pickup and sale to General Toy

NETWORK GIANTS CLASH ON SANTA CLAUS LANE

Two of the tv networks—CBS TV and NBC TV—tangled last week on the streets of New York, but the clash isn't resolved yet. It started with NBC TV's protest against CBS TV cameras picking up the annual Macy's Thanksgiving Day parade, long an NBC exclusive and sponsored for the past five years by the Ideal Toy Corp.

But CBS TV claimed the event a public one performed on the public streets, sent camera crews and a news staff headed by Ron Cochran to handle what it termed a special "news" event. And it sold the network parade show to one of Ideal's biggest competitors, General Toy Co. and its American Character Doll and Remco divisions.

NBC lost the first round in fighting against the CBS pickup, but it won the second round—ratings. So reports American Research Bureau's fast rating service, which came up with this report the day after Thanksgiving.

In New York City, where most of the audience watched the show, WRCA-TV bagged a 35.8 rating for its entire show (11 a.m. to noon) with WCBS-TV getting a 19.2 for its entire telecast (10 to 11:30). For the half-hour overlap, during which both nets were airing the same program, WRCA-TV's rating was 31.0; that of WCBS-TV, 12.0.

Network coverage was measured in seven cities, with ARB reporting the seven-city average rating for the full show on NBC TV, 26.8; that for CBS TV, 16.9. In terms of these seven cities, the half-hour overlap period brought NBC a 21.6 rating: CBS, 14.9.

The most vocal charges, with implied action to come, came from Ideal's board chairman, Benjamin F. Michtom, who accused CBS TV of "piracy, poaching and unethical conduct" in a letter to President Frank Stanton (with carbons to the FCC and the Congressional committee investigating tv practices).

Portions of the parade telecast originated in Detroit, under sponsorship of the J. L. Hudson Co. for pre-arranged telecast on ABC TV. But CBS TV also picked up parade shots there (and in Chicago, a non-contested area). Mr. Michtom points out that "both Macy's and J. L. Hudson claim that certain portions of the parade, including band music, have been copyrighted, and that CBS may be liable if these copyrighted features" appeared on the CBS telecast.

HADCO

Hadley had to show contractors "do it yourself" homes would not harm them

So he fused consumer and trade appeals in a uhf news and sports combination

A separate attack on trade and consumer is the usual way to merchandise a service that depends on the support of both sides. And this is the approach Hadley & Son Lumber Co. took when it first went into the pre-fab home business.

But the "Hadco Home System" didn't make much headway through 1957 and most of '58.

In examining his dual print approach to consumer and contractor, Richard A. Hadley, youthful president of the firm saw these faults:

- Limited coverage of the available market in a three-state area, which had to be bolstered in order to increase consumer demand on contractors.
- A splitting of consumer and contractor into virtually two camps.

What was needed, he felt, was to demonstrate to the trade that the "do-it-yourself" pitch to the consumer was not necessarily an invasion of the contractors' territory; there were advantages in using Hadco materials in building either a half completed house (to be finished by the consumer) or a complete house.

The problem was how to bring the interests of consumer and contractor into the same focus. "If we were to expand the market for our new home system," Hadley told SPONSOR, "we would have to try a different advertising approach."

Since the business at that point wasn't an overwhelming success, the budget was limited. Hadley, therefore, decided to try a uhf satellite licensed into critical areas in the three states (Massachusetts, Vermont, New Hampshire) where he needed coverage.

His original schedule on WRLP-TV (Northfield, Mass. satellite of

HOMES GO UP FASTER WITH TV

WWLP-TV, Springfield) ran like this:

(1) *Business men* were pitched on a 7:05 p.m. news segment as the first step in fusing appeals to the contractor and the consumer.

(2) *Women* were the primary target of a Sunday afternoon movie schedule.

(3) *All-family pitch* was made in announcements between 10 and 11 p.m.

To dramatize the fact that a Hadco Home could be entirely assembled by a contractor between 7 a.m. and 4 p.m., WRLP-TV shot a series of pictures every half hour while a home was under construction. Run as slides under copy, the pictures made it possible to tell a start-to-finish story impressive to both consumer and contractor.

Hadco salesmen immediately reported an upswing of interest from contractors and their willingness to hear the whole story. This, accompanied by an upsurge in orders, convinced Hadley and his Hadco division manager Harold LaValley, that the campaign should be continued, but with increased emphasis on their indirect pitch to contractors.

The movie and announcement schedules were dropped and the concentration stepped up on news and sports coverage with their predominantly male appeal. In the revised schedule the news buy (a world news segment at 11:05 p.m.) is used primarily for consumer appeal, and carries the building sequence slides. The sports show (15 minutes at 6:30 p.m.) uses mock-ups, floor plans, other paraphernalia to answer questions contractors might find unanswered by the building sequence spots (on the late news show).

Hadley stresses that the pitch to contractors, of course, is not an out-and-out sell to them exclusively. Usually, the approach is via the consumer's interests. For example:

"Hadley Lumber Co. has found that many building contractors are switching from the slow conventional way of building to the Hadco System which uses component parts. There are two good and sound reasons for this. One is this: the $500-to-$1,500 savings in the completed cost of the house is a big factor. Two, and this is the best reason for their thinking: prospective new home owners are *asking* for a Hadco Home."

Getting down to specifics, copy emphasizes "100 floor plans," via a window mock-up to show fingertip operation, factory adjusted or similar details consumers aren't usually concerned with. Hadley also uses copy in the sports show to stress that both completed as well as half-completed homes can be built by Hadco contractors. Copy also highlights increasive consumer demand for Hadco Homes, an important point to stress with the trade.

In late summer, Hadley had to cancel his tv schedule, not from lack of results, but because Hadco Homes, after three months of the revised approach, had more orders than they could fill for the rest of 1959.

PITCH TO CONSUMER emphasized speed, economy of construction, shown dramatically in series of slides taken between 7 a.m. and 4 p.m. Copy for sequence, pictured here, stressed ease of assembling and low cost of finishing home yourself. This involved risk of alienating contractors unless benefits to them were emphasized, too. Solution came in abandoning family-directed programing, concentrating in news and sports to reach man of family and contractor, stressing advantages to both

PITCH TO CONTRACTOR is largely indirect, answering questions which this consumer-directed slide series leaves unanswered, i.e. quality details consumers are not usually concerned with. Mock-ups, floor plans, etc. confined to commercials in early evening sports show, demonstrate these points. Late news show concentrates on consumer alone. Quality pitch convinced contractors, made them receptive to increased consumer demand already created by the tv schedule

Snowstorm plus radio = shoe sales

Schiff Shoe Stores time their radio copy to reach Cincinnati soon as first storm warnings are posted

Over-all strategy, backed up by successful tv talent show, establishes company image as 'family service store'

Before the first snowflake has hit the ground the Schiff Shoe Co. has hit the air to remind Cincinnatians that it offers complete family service, including rubber footwear. Business men on their way to work and housewives about to go shopping or pick up the children at school are on the receiving end of Schiff's stand-by copy, held at four local radio stations in readiness for inclement weather.

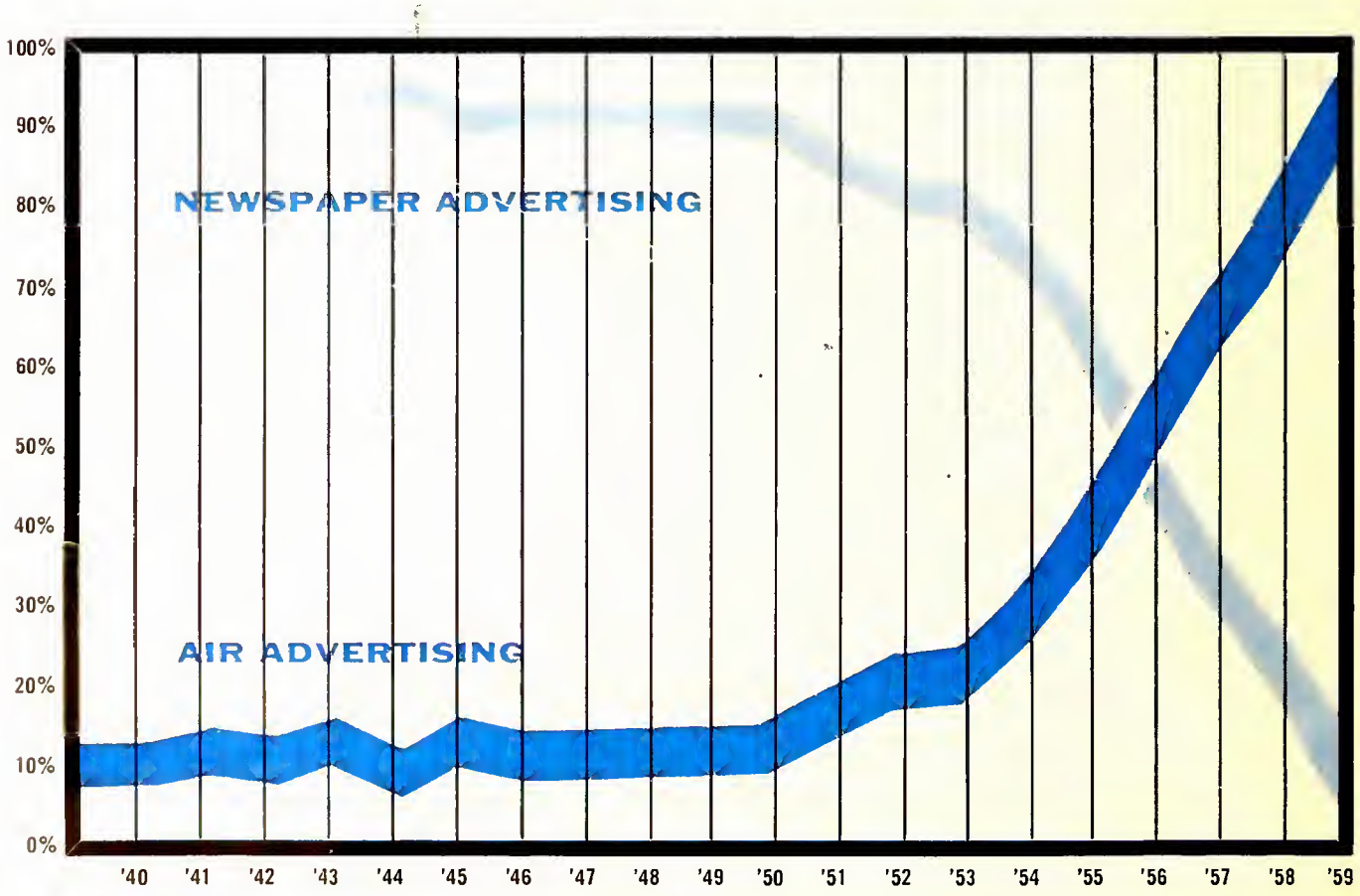
Schiff's 13 outlets in greater Cincinnati relish the opportunity radio gives them to cash in on sudden weather changes. "Immeasurable" rubber footwear sales have been reported since the campaign began, plus increased turnover in conventional footwear, thanks to additional purchases by customers drawn to the stores in search of rubbers.

The wintry weather stand-by copy goes out over stations WKRC, WCIN, WCPO and WZIP in about equal quantities of 30- and 60-second spots. The average burst is 10 spots per station, preferably before noon, on the rationale that most people who brave the snows and head downtown will do so by that time.

If the weather takes a turn for the worse later in the day, the shoe company gets off a lighter salvo of some five spots per station that evening, heavying its barrage the next morning to about 15.

A wholly-owned subsidiary of the Shoe Corporation of America, Schiff did not always manage to reach Cincinnatians right smack on the heels

PROGRESS CHART OF SCHIFF'S SWING TO AIR MEDIA



SWING to air media by Schiff Shoe Co.'s Cincinnati Dist. followed success of tv talent show launched in 1950. Addition of large spot radio dosage, on both regular and stand-by basis has brought Schiff to the point where an estimated 95% of its advertising budget is currently in the air media

of a snowstorm. Says Stanley Parkins, executive v.p. of Herbert Flaig Advertising (Schiff's agency), "Whereas in the past the Schiff messages had to wait a day before they could appear in the newspapers, a telephone call puts them on the air immediately."

Copy for the stand-by spots is live, as is all Schiff broadcast advertising. It points up the dangers of wet feet and asserts that folks had better pick up one of Schiff's 20 rubber footwear styles right away.

Schiff is also running a regular pre-Christmas radio schedule. Over WCIN, WCPO and WZIP some 50 spots per week are employed in traffic time Monday through Friday. Monday gets a somewhat larger allotment because the stores are open that night.

WCKR's part in the pre-Christmas push consists of a five-minute newscast at 7 a.m. Thursdays, on which Schiff has an opening, closing and two one-minute slots. On the same station, Schiff buys a 15-minute segment weekday evenings of an audience phone-in show. Schiff's share, again, is an opening, closing and two one-minute spots.

These regularly-scheduled spots often lead off with humorous local anecdotes, followed by such copy points as: complete family service featuring nationally advertised brands, quality, price and the company policy that "exchanges and refunds are cheerfully made."

Schiff maintains equally heavy spot radio schedules around Easter and back-to-school time. There is also a relatively light summer footwear campaign.

Oddly enough, this extensive use of radio had its origins in a television show. Previously in print to the hilt, Schiff launched *Starmaker Revue*, a weekly half-hour talent program, in 1950. *Starmaker's* success triggered Schiff's swing to air media, which now get 95% of its advertising budget, as estimated by the agency (see graph).

In its 10th consecutive year, the *Starmaker* show is still going strong over WLMT (TV), Cincinnati, and WLWD (TV), Dayton. Local talent compete for prizes on the show which is seen in color and black-and-white Sundays (noon-12:30 p.m.). One of its regular boosters is the Crosley Broadcasting Co., owner of the stations involved, which distributes promotional material and provides prizes.

PIONEER in Schiff move to air media was Starmaker Revue, tv talent show. Contributors (l-r): S. Parkins, Flaig Advertising; R. Dunville, Crosley; M. Rubinson, Schiff, and R. Rosedale, show announcer

Rear screen projection is employed in many of the television commercials, creating the impression that the announcer is in a Schiff Shoe Store. The agency finds this "improves product identification and salability considerably."

Schiff uses the *Starmaker* show for "continuity"—keeping its image before the family week after week, year after year. This is the base upon which the company has mounted its agile radio campaign, a campaign which lends itself both to split-second timing and longer-term thrusts.

Another significant factor in the evolution of Schiff's air-mindedness is a striving for media "dominance." District manager Milton Rubinson feels that Schiff should dominate in any medium it chooses—i.e. be unencumbered by competitors' advertising.

As Mr. Rubinson put it, "Our newspaper ads got lost among those of our competitors unless we bought full pages, which was financially out of the question. By selecting our slots on the air we can achieve dominance within our means."

In the past Schiff has used tv other than the *Starmaker Revue*, and expects to do so again when conditions seem appropriate. Newscasts and children's programs are among the advertiser's favorite adjacencies. Another fertile field has been spots next to national tv shows in which the parent Shoe Corp. of America is a participant. Also, during the 1959 baseball season, Schiff was doing well with 20-second spots in the Cincinnati Redleg's telecasts—until the team faded out of the pennant race.

Within its now well-established air media orientation, Schiff is constantly re-evaluating how best to maintain its winning combination of continuity and flexibility. Schiff encourages its agency to keep a sharp lookout for appropriate slots and to jump in when one opens, even if confirmation by the advertiser is not immediately available. This close coordination in client-agency relationship is regarded as one of the key factors in the increasing success of Schiff's air campaign.

There are signs that the air media format at work now in Cincinnati is catching on elsewhere in the Schiff Shoe Co. chain. According to Oscar Fleckner, v.p. and treasurer of the Shoe Corporation of America, Columbus, Dayton and Indianapolis have now begun to follow suit.

HOW TO

Break the rules, veteran adman Baker tells SPONSOR, if you want to lead the pack

Here's how it can be done —in many agency departments—with some basic tools

by Samm Sinclair Baker

Creative progress is not confined just to making with the words or pictures. Consider the opportunities in planning use of time, placement of commercials, programs. Rules get in your way? If necessary, break them —sanely, sensibly. Barriers? Go beyond them.

Television pioneers found another dimension in using "time" when they refused to be thwarted by the limited 60-second minute for commercials. They *combined* the commercial minutes allotted on a show. They produced "commercial spectaculars" of several minutes—with several times the selling power when a story could be told better without "pauses for entertainment."

More-than-a-minute spot radio commercials? Impossible, many experts might mutter. But other uninhibited creative-minded men added entertaining music to the selling message. thus stretching their exposure up to three minutes. Triple the impact? Maybe yes. maybe no. But certainly they projected more than the other fellow's minute of sell.

Or. turn it around creatively. How about an added dimension *within* the minute commercial dimension? Let's see . . .

We were using live minute participations on a load of local-personality kid tv programs for a children's product—nation-wide. This posed a problem: We wanted the benefit of

SPARKS for "Big Ideas" come from broken rules which Baker lists here. Being different is key to many outstanding successes, he says

GET "BIG IDEAS" IN RADIO/TV

the personality's own delivery behind the item. But we also were concerned that all the basic product promises should be included in each commercial.

How solve it? A cinch, after some solid two-headed creative thinking (sure, every creative man has two heads—his own and one like the customer he's trying to reach). We produced a series of unique, catchy 20-second film spots which covered the major product points. We instructed the personalities to use a film in each minute participation, then fill out the 40-seconds-plus with their own live pitch.

So, even if a performer rambled away from the basic copy platform, we knew that the vital points were covered by the 20-second film insert. There it is—double value from the live-plus-film double gimmick. A dimension within a dimension. Now we're working on a *triple* dimension within the minute dimension.

New, better ideas are being built and reported every day. Like this one . . .

We sought a way to sell a slimming-aid product, using radio. "Oh, brother," you might say, "all this world needs is another slimming product!" A serious subject to the overweights. But we figured that with everybody so serious about cutting calories in selling reducing items, we might gain by being different. *Being different*—the key to so many outstanding successes.

We decided to use humor, but with a twist. We'd show characters being so serious about losing weight—that their excess seriousness would become funny. And we'd be centering right on the subject and product. This way:

One commercial burlesqued a quiz program—"rigged" but not rigid. When the quizmaster tried to ask a question of an irritable plump lady, her retort was, "The only question I'm interested in is how to lose weight!" Right from those opening seconds, every listener who was concerned about slimming down was involved with the commercial. The bickering between quizmaster and contestant was right on target—how to take off pounds with the sponsor's product.

Another commercial in the series was a direct take-off of a popular mystery program, solving "The Case Of The Missing Calories!" Again, the dead-pan hero and the dead-serious plot revolved about the one big point—how easy it was to miss calories by using this product.

In planning the commercials we pinned to the wall these two cardinal rules:

1. Be funny, but concentrate on what the product will do for the listener.
2. Double-check on how well the gags project the product benefits, and not on the gags for gags' sake.

P.S. When results started coming in from the test cities, as the saying goes, the sponsor laughed all the way to the bank. Not us. We were too busy frowning over the creation of new comic ideas.

It's apparent more than ever to me that we're only at the beginning of new, different, more effective Big Ideas in every phase of using air media.

I note just a few outstanding examples:

A store demonstration of a product transformed exactly to tv film.

A commercial without words but with plenty of selling power.

A spot based on *refusing* to name the product.

Another successful series hitched to refusal to *use* the product.

How sex appeal can be sold in eight seconds.

One-minute adventures which boomed sales of an also-ran brand.

The list in the creative use of broadcast media is endless — all sparks for the best Big Ideas, *your* Big Ideas yet to come.

Unquestionably, miracles are just waiting to happen everywhere in the world of advertising and business. All you have to do is make them happen.

Because it's common knowledge that there are no boundaries to energetic, practical, reasoned creative thinking.

WELDING ideas often calls for "added dimension," says Baker, member of Donahue & Coe exec staff and author of "Casebook of Successful Ideas for Advertising and Selling." Doubleday

NAB's Tv Code for commercials

Because of heightened agency-advertiser interest in what can be written about and pictured in a tv commercial, SPONSOR prints here the entire commercials section of the Code adopted for stations, networks by Nat'l Assn. of Broadcasters

The fifth edition of the seven-year-old Tv Code of the NAB was published last March and is currently being revised to encompass more areas of pictorialization and to nail down more specifics. The Code serves as a guide for stations and networks. (For discussion of self-regulation and agency-client suggestions, see Commercial Commentary, page 12).

The code is administered by the Tv Code Review Board, comprised of five leading broadcasters (see pictures and caption on opposite page) whose job is to define and interpret words and phrases in the Code, maintain liaison with various organizations, institutions and the public; screen and clear correspondence relating to tv programing. New functions are being studied.

Presentation of advertising

1. Ever mindful of the role of television as a guest in the home, a television broadcaster should exercise unceasing care to supervise the form in which advertising material is presented over his facilities. Since television is a developing medium, involving methods and techniques distinct from those of radio, it may be desirable from time to time to review and revise the presently suggested practices:
   a) Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.
   b) A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should avoid the use of commercial announcements which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called "trailer" announcements). To this end, the program itself should be announced and clearly identified, both audio and video, before the sponsor's advertising material is first used, and should be signed off, both audio and video, after the sponsor's advertising material is last used.
   c) Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions.
   d) Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.
   e) Television broadcasters should exercise the utmost care and discrimination with regard to advertising material, including content, placement and presentation, near or adjacent to programs designed for children. No considerations of expediency should be permitted to impinge upon the vital responsibility towards children and adolescents, which is inherent in television, and which must be recognized and accepted by all advertisers employing television.
   f) Television advertisers should be encouraged to devote portions of their allotted advertising messages and program time to the support of worthy causes in the public interest in keeping with the highest ideals of the free competitive system.
   g) A charge for television time to churches and religious bodies is not recommended.

Acceptability of advertisers and products—general

1. A commercial television broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for

CODE COMMITTEE is headed by D. H. McGannon (l), pres., Westinghouse Bdcstg., working with E. K. Hartenbower (r), KCMO-TV, Kansas City; Gaines Kelley, WFMY-TV, Greensboro, N. C.; Joseph Herold, KBTV, Denver; Mrs. A. Scott Bullitt, KING-TV, Seattle. Code and Federal Trade Commission stipulations are primary guides

such advertising. However, a television broadcaster should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each television broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form and content of the particular presentation. In general, because television broadcasting is designed for the home and the family, including children, the following principles should govern the business classifications listed below:

a) The advertising of hard liquor should not be accepted.

b) The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable only subject to Federal and local laws.

c) Advertising by institutions or enterprises which in their offers of instruction imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is generally unacceptable.

d) The advertising of firearms and fireworks is acceptable only subject to Federal and local laws.

e) The advertising of fortune-telling, occultism, astrology, phrenology, palm-reading, numerology, mind-reading, character reading or subjects of a like nature is not permitted.

f) Because all products of a personal nature create special problems, such products, when accepted, should be treated with especial emphasis on ethics and the canons of good taste. Such advertising of personal products as is accepted must be presented in a restrained and obviously inoffensive manner.

The advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups is not acceptable.

g) The advertising of tip sheets, race track publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

2. Diligence should be exercised to the end that advertising copy accepted for telecasting complies with pertinent Federal, state and local laws.

3. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

4. "Bait-switch" advertising, whereby goods or services which the advertiser has no intention of selling are offered merely to lure the customer into purchasing higher-priced substitutes, is not acceptable.

Advertising of medical products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer, and the following principles and procedures should apply in the advertising thereof:

a) A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.

b) Because of the personal nature of the advertising

(*Please turn to page* 48)

Capsule case histories of successful local and regional television campaigns

TV RESULTS

TOYS

SPONSOR: Bostwick-Braun AGENCY: Direct

Capsule case history: Three Lucas County deputy sheriffs rode to the aid of besieged Westgate Shopping Center in Toledo, when WTOL-TV's *Romper Room* host Miss Judy made a personal appearance at a Bostwick-Braun outlet, the Lion Store. The shopping center's 5,000-car parking lot was filled to capacity and other parking lots were hard-pressed to accommodate the hundreds of others that had come to see Miss Judy. Bob Faver, Lion Store manager, reports that, "The Lion's Store toyland was swamped by 3,000 parents and youngsters when the event got underway officially." Max Davis, president of the Westgate's Merchant Assn., reported that this was one of the biggest Saturdays the shopping center had ever experienced. The Lion Store toy department manager and buyer said, "Sales were up 75% for the day. This tremendous sales increase was unexpected by store personnel, as they did not anticipate parents buying toys with children in tow. *Romper Room* really sold for us."

WTOL-TV, Toledo Announcements

MOBILE HOMES

SPONSOR: Blue Ridge Mobile Homes, Inc. AGENCY: Direct

Capsule case history: The Blue Ridge Mobile Homes, Inc., of Crimora, Va., purchased a special spot campaign on WSVA-TV to announce the grand opening of its new mobile homes court, sales and parking. Blue Ridge's sole aim, when it purchased the spot schedule, was to draw a crowd. The complete attendance for the three-day event was conservatively placed at 8,000 people. "In my experience, this was the largest number of people that have turned out for any private showing," said Charles Bishop, sales and court manager. On each day's showing customers were asked to fille out a card giving their name, address and if they were interested in purchasing a mobile home. On one day 170 people stated they wanted to buy a mobile home immediately; another 300 indicated they wanted to purchase a trailer in the near future. "I want to say, 'WSVA-TV's command as a complete advertising medium in the Shenandoah Valley, suited itself emphatically to our need'," Bishop remarked.

WSVA-TV, Harrisonburg, Va. Announcements

NEW CARS

SPONSOR: C. Weaver Chevrolet, Inc. AGENCY: Direct

Capsule case history: C. Weaver Chevrolet, Inc., is totally sold on the effectiveness and selling power of television as a result of his advertising campaign of WKTV, Utica-Rome, N. Y. Weaver, a new car dealer, scheduled two flights of eight-second announcements to run four days each with an 11-day hiatus. Weaver used 47 eight-seconds during the first flight, scattered throughout the broadcast day, from the early morning *Today* show until sign-off. Immediately he sold 17 new Chevys and "that Saturday was the best Saturday, saleswise, we have had in two years," Lloyd Ellsworth, general manager, reported. The 74 eight-second spots used in the next flight were spread throughout the day as before and again Weaver experienced tremendous sales. This time a total of 43 cars were purchased by WKTV viewers—seven on Saturday, 21 on Monday and 15 on Tuesday. What really concerned Ellsworth was Monday's sale. "Imagine, 21 cars on a Monday! We are absolutely sold on WKTV."

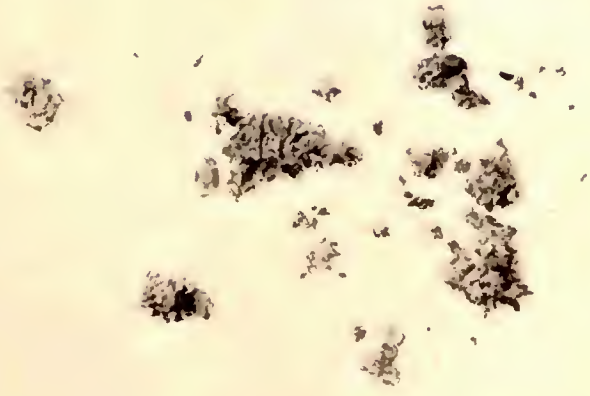
WKTV, Utica-Rome Announcements

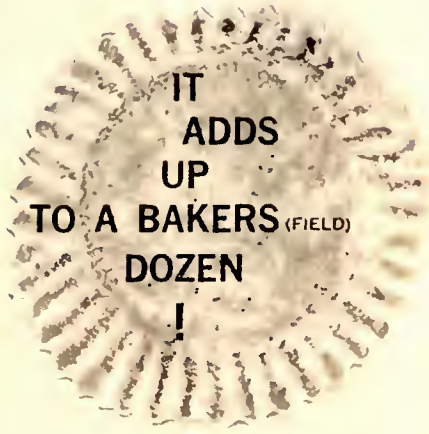
BANKING

SPONSOR: Silver Gate Savings & Loan Assn. AGENCY: Don Larson Advertising Agency

Capsule case history: Silver Gate Savings & Loan Assn. in San Diego, through the Don Larson Advertising Agency, sponsored a five hour spectacular on KFMB-TV, San Diego, starring Academy Award winner Andre Previn. The program, *An Hour with Andre*, was the nucleus of its campaign to announce its newly increased dividend rate. Cost, including everything from time, talent, set design, to coffee breaks, was under $5,000. Over a month and a half later, the promotional effect was still quite evident, and Robert D. Aston, assn. advertising manager, reported: "The business produced by the Previn show contributed to a highly successful transfer period. There were between $6½ and $7 million worth of new deposits alone the first four weeks after the show. This is an unprecedented transfer period in the history of the organization. Not only that, but the voluminous mail indicated that we received invaluable goodwill."

KFMB-TV, San Diego Program





Just because the mailing address happens to be Bakersfield, don't let that limit your thinking market-wise. KERO-TV is the only single advertising medium that reaches California's Southern San Joaquin Valley, peopled by over a million free-spenders. It's one of the most fertile spots in all America to plant a good product and watch it grow. And, every dollar you invest in KERO-TV time brings you a bonus of big-time facilities and an alert, professional staff to make every cent work overtime for agency and client. Plus, a marketing and merchandising program that forms a bridge between TV screen and customer sales. **That's a baker's dozen in any field!** Good thing to bear in mind when the Petry man calls. Better still — why not call him?

KERO-TV CALIFORNIA'S SUPER-market
BAKERSFIELD CHANNEL 10 NBC

A TRANSCONTINENT STATION REPRESENTED BY EDWARD PETRY & CO., INC.

How much should station sales affect programing?

The right relationship of sales to programing is a difficult problem for many stations. Here, station men suggest possible solutions

Robert Ferguson, *exec. v.p. & gen. mgr., WTRF-TV, Wheeling, W. Va.*

Sales and programing, like a fine salad, need just the proper amount of mixing to be palatable. An improper mixture of the two could make hash out of a television operation.

The most important factor, I feel, in this area is balance. Balance in programing combined with a balance in commercial sales should provide a well-rounded and effective operation which would be equally acceptable to the sales and programing staffs alike.

Balance in programing, balance in sales is healthy

To obtain this proper balance the over-all programing policy should be set up in such a way that it effectively blends the local programing with the network shows. In this way a totality of programing can be obtained which offers a varied amount of time in which the sales department can adapt its commercial requirements.

For sales to be effective, however, the programing must be strong and at WTRF-TV, here in Wheeling, we are constantly changing and improving our programing concepts to provide top exposure for our commercial advertisers.

One of the most effective methods by which a local station can create strong programing is in its coverage and presentation of news. Our news department at WTRF-TV is set up to provide instant news coverage throughout the entire Ohio Valley area and this important local coverage of news has given WTRF-TV a strong local program atmosphere which blends in perfectly with the network presentations.

But we also believe here at WTRF-TV that creativity is not confined to our programing staff and our sales staff has come up many times with specially conceived programs which have been perfect mixtures of programing and sales content although created specifically with a definite sales potential in mind.

One excellent example of this was a recent half-hour program which our sales staff created out of two widely divergent ingredients—the tremendous public interest in the new small cars and the fact that the promotion department happened to have on hand either a film clip or still of all of the new 1960 car models.

We took all of the film clips and stills of the 1960 cars and put them together in a special tv show called *Auto-1960*. We contacted all of the dealers for the respective models and with our newly acquired video tape machine did a tape introduction of each dealer with the type of car he represented in the Wheeling-area. Then sales sold the local tv special to the Wheeling Automobile Club for a prime time exposure. This, I believe, is true salesmanship and when my sales staff can create newsworthy and salesworthy program material like that then I know that the proper balance in programing and sales has been reached.

There are some other special cases in which the sales requests made on the program are given careful consideration. Particularly in the case of long time advertisers on our station who might be looking for a particular segment for their product. In this case we feel it is only fair to give a long and faithful advertiser the benefit of special treatment and recognition provided it does not cause such things as product conflict of other exposure policies.

On the whole, however, the functions of both sales and programing are equally important and consequently should function together as a smooth tv team.

Alan Henry, *gen. mgr., WNHC, New Haven, Conn.*

The question of how much should sales affect programing is academic; how can sales capitalize on effective programing is the real crux of the point. Effective sales management realizes that a product must be had and will strive for it.

Sales and programing must work hand-in-hand. If one is to take precedence over the other, both will suffer! Let's face it, without the product there is nothing to sell.

For the national spot dollar, there is little choice on which road to travel; with spot (radio) being diverted to the larger markets because of added emphasis in the more largely populated areas, coupled with increased costs, etc., the intermediate market stations must fight for a top position to corral most of the dollars that are ear-marked for that particular market. Hence, the great rat race to be No. 1 or at least no worse than a strong No. 2.

The only avenue available to reach the big dollars is with a station that is intelligently programed. It matters little what format is used, the goal is always the same—to be competitive.

Locally, for the retail bucks, the impact is bound to be felt when em-

Important that sales and programing work hand-in-hand

phasis is put on intelligent programing. The station will be talked about, the salesmen will have "tools" to work with in that they can talk about the programing on the station, the personalities, the why's and where-

fore's, the success and the ultimate reason for a local retailer to buy.

The station which subjugates programing to sales is a station whose existence is precarious, for they have little defense other than the "deal," the "package" and the "crew."

William L. Putnam, *pres. & gen. mgr., Springfield Television Broadcasting Co., Springfield, Mass.*

In a Utopian situation in broadcasting, sales should have nothing to do whatsoever with the programing alignment or with procedures for evaluating program line-up.

However, no one can be unrealistic enough to assume that there is a

Give-and-take attitude by both departments necessary

single rigid policy for proper programing with sales the poor relations.

There must be a continuing meeting of the minds between programing and sales for effective over-all operations. The two important areas should function with a give-a-little, take-a-little for the best results.

Basically, however, it has been our policy at WWLP, that good programing must be the key. If we have good programing, good sales policy functioning with it must result.

We have a simple formula as to what constitutes good programing. If the programs we present are good for our community, they constitute good programing, which makes for a good sales climate. I have yet to see bad programing resulting in good sales.

By programing that is good for the community, I mean programs that have an interest for the community. These include local news programs,

(*Please turn to page* 48)

WCSH-TV 6

"Portland's NBC Station with the far-reaching effect."

SIX DOES ADMIRABLE JOB IN PORTLAND AREA

Rating-wise? Sure, if anyone has a right to talk ratings, we do. But there's more to television than ratings — particularly in Portland. Six serves — it backs up its NBC programing . . . not just with movies, but with news and sports and weather — talent shows and the best in syndication — programs for adults, teenagers and toddlers.

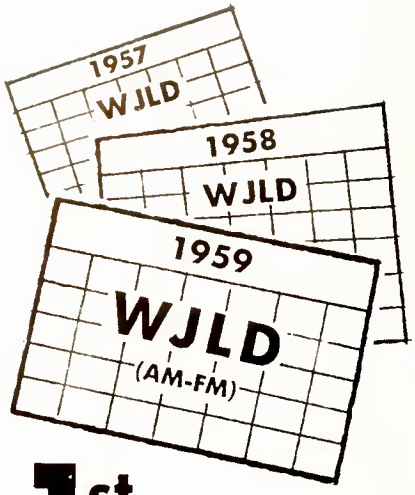
It's the kind of television that gives viewers and advertisers that "this is our station" feeling.

Your Weed TV man will tell you more.

Remember, a matching spot schedule on Channel 2 in Bangor saves an extra 5%.

A MAINE BROADCASTING SYSTEM STATION

WCSH-TV Portland (6)
WLBZ-TV Bangor (2)
WCSH Radio—Portland
WLBZ Radio—Bangor
WRDO Radio—Augusta



1st AGAIN!

First in 135 out of 150 half-hour rated periods
among 268,000 Negroes of Metropolitan Birmingham*

1st in national advertising —40% increase by national accounts in 1959

1st in the South's largest and richest Negro market!

Here are just a few 1959 national advertisers on WJLD—

ARRID, BEST FOODS,
BORDEN'S STARLAC,
CARNATION MILK,
FORD,
4-WAY COLD TABLETS,
L & M CIGARETTES,
MAXWELL HOUSE COFFEE,
PALL MALL, PET MILK,
R. J. REYNOLDS,
SEALTEST, SINCLAIR,
TEXACO,
WRIGLEY GUM, etc.

WJLD
(AM-FM)
BIRMINGHAM ALABAMA

Represented Nationally by
FORJOE & CO.

*Source Negro Pulses, 1957, 1958; Latest 1959

National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York: Lining up 1960 schedules for its soaps and detergents. Day and late night minutes are now being placed for Dove. Rinso Blue and Liquid Lux for an early January start. With a $3,500,000 budget for Dove, Ogilvy, Benson & Mather, New York, is buying 52-week schedules. Art Topal is the buyer. Rinso Blue schedules, out of J. Walter Thompson, New York, are also for 52 weeks. Market list is now at 12, but will be expanded later to 27. John Gray is buying. Liquid Lux, through Thompson, is for 13 weeks. Dick Nybord buys.

North American Philips Co., Inc., New York: Going into the top 50 markets with a two-day schedule, 26 and 27 December, for its Norelco shaver. Psychology is that many holiday purchases extend beyond Christmas day. Schedules are for minutes and 20's, frequencies ranging from 10 to 30. Buyer: Lionel Schaen. Agency: C. J. LaRoche Co., New York.

Welch Grape Juice Co., Inc., Westfield, New York: Schedules for Welch's Grape Juice start 11 January in 75-100 markets for 10 weeks. Day and night minutes are being used primarily, five to 10 per week, to reach a women's audience. Buyer: Stan Newman. Agency: Richard K. Manoff, Inc., New York.

G. H. P. Cigar Co., New York: Kicking off a campaign this month in 17 markets for El Producto cigars. Placement is for night minutes and 20's, averaging four per week per market. Buyer: Jack Brooks. Agency: Compton Advertising, New York.

B. T. Babbit, Inc., New York: New activity on Vita-Yums and Charles Antell's Formula #9. Schedules start first week in January in about 15 markets using day and late night minutes. Vita-Yums is being set for 10 weeks; Formula #9 for 13 to 39 weeks, depending on market. Buyer: Cathy Farrell. Agency: Brown & Butcher Inc., New York.

RADIO BUYS

Chock Full O'Nuts Corp., New York: Buying schedules for its coffee to start in January. Run is for 52 weeks; day minutes. Buyer: Herb Werman. Agency: Grey A. A., Inc., New York.

Sealtest Southern Div., National Dairy Products Corp., Charlotte, N. C.: Preparing campaign in 10 southern markets for its Sealtest products. Schedules start in January, are in three flights. Day minutes and chainbreaks are being set. Agency: Tucker Wayne & Co., Atlanta.

Potter Drug & Chemical Corp., Malden, Mass.: No definite plans have been formulated yet, but considering six-week schedules in top-rated d.j. shows with teen-age appeal. Schedules would start late January or early February. Buyer: Beryl Seidenberg. Agency: Kastor, Hilton, Chesley, Clifford & Atherton, New York.

YOURS FREE

AS A SPONSOR SUBSCRIBER

Our apologies to

Atlanta, St. Louis, Boston,

Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.

Sponsor Publications Inc.
40 East 49th St., New York 17, N. Y.

☐ Send me____copies of Sponsor's 5-city directory.
☐ Enter my subscription to Sponsor for one year at $8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY_____ ZONE___ STATE_____

in Sacramento
"Radio One" is

KCRA

NBC

Quality Audience with high "spending" power . . . highest adult audience average 6 AM to Midnight according to last Radio-pulse.

Volume Audience with most unduplicated homes both daily and weekly, as shown by Pulse Cumulative Report . . . plus sound ratings in all time periods. (Your Petry man has specific figures.)

Real Merchandising by a full-time merchandising department . . . a bonus with provable payoff . . . *probably the best radio merchandising service in the West!*

Represented by

Edward Petry & Co., Inc.

SPONSOR ASKS

(*Continued from page 45*)

local sports, special religious programs of local interest, home making shows for the community, local editorial comments on the current events in government, politics, industry or anything else we feel our community is interested in.

We have carried programs for years on which we lost money but we felt were of interest to the community. And in most cases our faith in these programs resulted eventually in solid, well-rated and commercially successful programs. Programs that built sales because of the audience they had gained over a period of time. An audience that knew we were televising for them, not for ourselves.

Often good programing may not be directly reflected in sales, but if a station has strong segments of local audience interest you can rest assured that those areas will attract sales on their own strength.

There are occasions when particular sales requests are made by the sales departments for particular advertisers and here again the meshing of sales and programing policies must be geared to insure that the over-all programing structure is not disturbed.

On the whole, however, the programing policy must be given preference over sales requirements, with the degree of latitude for special sales problems determined by the proper programing requirements.

George Kapel, *sales mgr., WTOL-TV, Toledo, Ohio*

Top management alone establishes the ratio of commercial vs. public service programing; percentage categories involving news, entertainment, etc., acceptability of program types at

Sales is entitled to a strong voice in programing

given hours (i.e. mysteries after 8 p.m. only); station news policy; policy on political telecasts; and participation in the NAB Tv Code.

Operating within the framework of the above broad outlines, the sales department is entitled to a strong voice in the councils which determine program content and scheduling. This applies to syndicated shows, movies or local live programs. The best-run stations are those where a team atmosphere prevails, and the morale of sales will be at its best when it is invited to participate actively in group decisions.

Sales is definitely interested in the station image and is vitally interested in the development and success of all programs, whether they be commercial or public service.

It follows that sales should participate in program decisions but not more than in direct proportion to what it positively contributes in ideas, facts and analyses.

TV CODE

(*Continued from page 41*)

> of medical products, claims that a product will effect a cure and the indiscriminate use of such words as "safe," "without risk," "harmless," or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

Contests

1. In addition to complying with all pertinent Federal, state and local laws and regulations, all contests should offer the opportunity to all contestants to win on the basis of ability and skill rather than chance.
2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and/or shown, or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.
3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.
4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service,

and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided.

Premiums and offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and approved before the first announcement of the offer is made to the public.
2. A final date for the termination of an offer should be announced as far in advance as possible.
3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should satisfy himself as to the integrity of the advertiser and the advertiser's willingness to honor complaints indicating dissatisfaction with the premium by returning the monetary consideration.
4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of viewers.
5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.
6. Premiums should not be approved which appeal to superstition on the basis of "luck-bearing" powers or otherwise.

Time standards for advertising copy

1. In accordance with good telecast advertising practices, time standards (are set) for advertising copy. . . (For space reasons, this detailed section is omitted. The general practice is outlined in the sections below.)
2. Reasonable and limited identification of prize and statement of the donor's name within formats wherein the presentation of contest awards or prizes is a necessary and integral part of program content shall not be included as commercial time within the meaning of paragraph 1, above: however, any oral or visual presentation concerning the product or its donor, over and beyond such identification and statement,

A good "take" takes time. So does a good recording disc. Like fine wine, lacquer surfaces must be correctly cured...naturally aged to ensure good chip throw, long needle wear and faithfully recorded "takes." That's why no PRESTO disc leaves our plant until it is fully mature. How long does that take? Depends...you need experience to know exactly. PRESTO knows. We've made more discs...for more years...for more recording companies than any other disc maker in the world. Hear why...*today!*

Cut the best with the best—use PRESTO STYLI *too.*

FOR PERFECT RECORDINGS

PRESTO

BOGEN-PRESTO, Paramus, New Jersey. *A Division of The Siegler Corporation*

WHICH TWIN CITIES?
Minneapolis - St. Paul? Kansas City - Kansas City?

NO, THIS IS "KNOE-LAND"

(embracing industrial, pragressive Narth Louisiana, Sauth Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,t00	Drug Sales	$ 40,355,000
Households	423,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,t69,000	General Merchandise	$ 148,789,000
Food Sales	$ 300,486,000	Total Retail Sales	$1,286,255,000

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

According ta April 1959 ARB we average 78.5% share af audience fram Sign On ta Sign Off 7 days a week. During 361 weekly quarter haurs it runs 80% ta 100%, and far 278 weekly quarter hours 92% ta 100%.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Nae Statian
Represented by
H-R Televisian, Inc.

Photo: Aerial View Prosperous Twin Cities of Monroe-West Monroe, Louisiana

more than doubles your Indianapolis potential

only basic NBC coverage of America's
13th TV Market—*760,000 TV homes.*

INDIANAPOLIS—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!

11 SATELLITES—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

For every 10 "gas dollars" in the Indianapolis Trading Area . . . there are $12 spent in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.

Represented Nationally by the KATZ Agency

CHANNEL 6 WFBM TV INDIANAPOLIS

OUR 10TH ANNIVERSARY

shall be included as commercial time within the meaning of paragraph 1. above.

3. The time standards set forth above do not affect the established practice of reserving for station use the last 30 seconds of each program for station break and spot announcements.

I. Announcement programs are designed to accommodate a designated number of individual live or recorded announcements, generally one minute in length, which are carried within the body of the program and are available for sale to individual advertisers. Normally not more than 3 one-minute announcements (which should not exceed approximately 125 words if presented live) should be scheduled within a 15-minute period and not more than six such announcements should be scheduled within a 30-minute period in local announcement programs; however, fewer announcements of greater individual length may be scheduled, provided that the aggregate length of the announcements approximates three minutes in a 15-minute program or six minutes in a 30-minute program. In announcement programs other than 15 minutes or 30 minutes in length, the proportion of one minute of announcement within every five minutes of programing is normally applied. The announcements must be presented within the framework of the program period designated for their use and kept in harmony with the content of the program in which they are placed.

5. Programs presenting women's services, features, shopping guides, market information, and similar material, provide a special service to the listening and viewing public in which advertising material is an informative and integral part of the program content. Because of these special characteristics the time standards set forth above may be waived to a reasonable extent.

6. More than two back-to-back announcements plus the conventional sponsored 10-second station i.d. are not acceptable between programs or within the framework of a single program. Announcements scheduled between programs shall not interrupt a preceding or following program.

7. Any casual reference by talent in a program to another's product or service under any trade name or language sufficiently descriptive to identify it should, except for normal guest identifications, be condemned and discouraged.

8. Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trademark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment. "On camera" shots of such materials should be fleeting, not too frequent, and mindful of the need of maintaining a proper program balance.

Dramatized appeals and advertising

1. Appeals to help fictitious characters in television programs by purchasing the advertiser's product or service or sending for a premium should not be permitted, and such fictitious characters should not be introduced into the advertising message for such purposes.

2. Dramatized advertising involving statements or purported statements by physicians, dentists, or nurses must be presented by accredited members of such professions.

Sponsor identification

Identification of sponsorship must be made in all sponsored programs in accordance with the requirements of the Communications Act of 1934, as amended, and the Rules and Regulations of the Federal Communications Commission.

This SPONSOR extract from provisions of the Tv Code does not include time standards for advertising copy, covering lengths of programs and commercial time for all time classifications (AA, A etc.) or seven added interpretations of the Code which supplement the initial provisions.

LOCAL RADIO

(Continued from page 29)

most distinguished and influential newspapers in the country is the *Denver Post*. Yet this paper has "stooped to battle" with radio in its area with a front-page series titled, "Radio in Wonderland." Gist of the series is that 18 stations vie for listeners in the Denver area and that Denver needs another radio station like it "needs a hole in the head." Reading between the lines of the pieces, one assumes that the *Post* would like to see all the stations packaged up and dropped into the Grand Canyon. The feud with stations stems in large part from a campaign of newspaper advertisements by Denver station KGMC, an aggressive outlet (with most of its key personnel out of the advertising industry) that is impelled to call a spade a spade. These ads stress the growing importance of radio as a prime local mover of both opinion and merchandise. KGMC's position, after an exclusive interview with Palmer Hoyt, publisher of the *Post*, is that the radio industry "has an ever-growing responsibility to step into the role of competitor (with the dwindling newspapers) to insure this nation's free press." (The interview, incidentally, began with the question of whether it was true the *Post* itself was for sale. This was denied by Hoyt. But it is interesting to note that in the biggest U. S. market, New York, there is every reason to believe that soon the p.m. *Journal-American* will merge either with the p.m. *World-Telegram* or the a.m. *Herald-Tribune*.)

Many New York City admen are prone to ignore what actually is happening to the newspapers because of radio's growing local importance. But New York admen are a relatively isolated group, and think of papers in markets across the country as comparable with the papers they read on The Westport Cannonball or some other commuting train. It is only natural, since the two best-heeled papers in the area are the *Daily News* and the *New York Times*. Both of these are completely atypical as dailies go (one is America's biggest circulated; the other, the most influential). Neither reflects what is happening to strong dailies in other markets across the country.

It might be interesting to take a look at the *N. Y. Daily News* (biggest circulation paper) however, and evaluate it as an answer to criticisms of radio news coverage. Critics often say radio news is too sketchy: they might as well realize it isn't much sketchier than the reporting of a tabloid such as the *News*, which can boil a primary news story into no more than a headline and two "sticks" of type. And tabloids, in many markets, enjoy good readership. It is only in some areas that the audience doesn't like to have their news hurried, as the Peoria lady said of radio obituary reports during a newspaper strike in that town. "The announcers run over the deaths so fast."

Radio's importance is tested all the time. On 18 November, a N.Y.C. race track canceled its program because of a frozen track for the first time since 1954. Decision was made in a.m., only radio and tv carried the announcement, kept some 30,000 horseplayers from showing up.

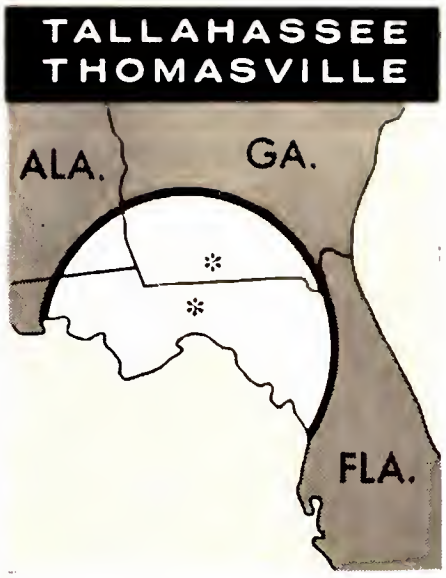
As this story was being prepared, the following telegram was received from Westinghouse outlet WBZ in Boston where there has been a newspaper strike:

"As a result of newspaper printers strike in Boston affecting all newspapers with the exception of *Christian Science Monitor*, WBZ has expanded news coverage 24 hours a day. It is radio selling radio. All hourly five-minute news reports expanded to 10, 15 if needed. Additional five-minute reports on half hour added to schedule . . . Schedule 9:30 a.m., Bulletin of Events. 10:30 a.m., Commentary. 11:30 a.m., Obituaries. 12:30 p.m., Stocks and sports. 1:30 p.m., Bulletins of Events. 2:30 p.m., Editorial. 3:30 p.m., Boston entertainment news. 4:30 p.m., Stocks and sports. 6 p.m., News expanded to 30 minutes. 7:30 p.m., Commentary. 8:30 p.m. Editorial. 9:30 p.m., Bulletin of events. 10 p.m., News for 30 minutes. 11:30 p.m., Stock report final and other reports. News throughout rest of night. . . . Personnel to cover State House, police headquarters, City Hall . . . six sound trucks. . . . Also for the children, the comic strips will be read."

Sounds like just about everything but the crossword puzzle and the classified ads. The strong, vital newspaper will continue to be around, but from now on it must share the local scene with radio.

BRIGHT

SPOT FOR BUSINESS!



brighter than ever because WCTV is now CBS-Television

TOP STATION

With the great CBS programs, plus top ABC-TV shows, WCTV provides standout service to a most responsive market. In the entire U.S., Tallahassee stands fifth in retail sales per household.*

KEY MARKET

For many leading brands, the Tallahassee - Thomasville Market deserves *and gets* strong spot schedules. A sizable market – over 225,000 families – 52 counties – effectively covered by WCTV. Get the complete picture from Blair Television Associates.

**Annual Survey of Buying Power, 1959.*

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps Broadcasting Station

BLAIR TELEVISION ASSOCIATES

National Representatives

NEWS & IDEA WRAP-UP

YESTERDAY'S FANCY, having caught the fancy of J. J. Newberry, a Haverhill, Mass. store prompted a promotion sale using saturation radio schedule on WHAV. With costumes, prices from '20's, sale was termed by store mgr. Ed Sutherland (straw hat), "Our most successful promotion ever"

A NEAT LITTLE TWIST of the wrist, by Beth Chisman, 10-year-old daughter of Thomas P. Chisman, pres., WVEC-TV, Norfolk, Va., switches station from uhf to vhf. Observing turn of events (l-r): sta.'s engineer, Sam Edens, Portsmouth Mayor B. W. Baker, ABC TV's Al Beckman, v.p., Ralph Hatcher, mgr.

AGENCIES

SSC&B is the key agency in a series of night-time program switches that NBC TV would like to make.

The proposed changes: (1) *Riverboat* from Sunday 7-8 p.m., to Monday 7:30-8:30; (2) elimination of *Love and Marriage;* (3) *Richard Diamond* from Monday 7:30-8 p.m., to Saturday 9:30-10 p.m.; (4) elimination of *Five Fingers;* (5) scheduling of an Andy Williams hour or half-hour, starting at 10 p.m. Saturday.

As agency for Noxema, SSC&B is reluctant to have *Love and Marriage* go, even though it hasn't proved a strong lead-in for another of the agency's wards, *Wells Fargo* (Pall Mall). Again, it would like to stick along with the period that Diamond, sponsored by another SSC&B client, Block Drug, now occupies.

Competing media pouncing on

. . . AND THERE'S GOLD IN THEM THAR CLOUDS! WCAE, Pittsburgh, capped promotion for its new d.j. "Henny Penny" by landing him via helicopter in parking lot with 10,000 pennies for United Fund. Welcoming him at U.F. luncheon: pres. E. H. Hanley, Janet-Lee Thornberry

tv "like a pack of wolves" are harming all advertising, reports the December issue of Grey Matter.

The reason, according to the newsletter published by Grey Advertising, is that "when a scandal reflects the integrity of any medium of advertising, it reflects on all, and therefore all should come to its defense."

The agency letter also condemns the "buck passing" advertising executives who publicly hold themselves blameless or shrug-off quiz show scandals, and advertisers who rush into print crying "Not me, it's the other guy."

Agency appointments: Narragansett Brewing, billing about $1.5 million, from C&W to **Doherty, Clifford, Steers & Shenfield,** New York . . . Standard Security Life Insurance Co., to **Mogul Williams & Saylor.**

Dissolved: The **Dodge New York Retail Selling Association,** billing about $1 million, and now at the **Wexton Co.** Reason for the breakup: a conflict of media desires between the metropolitan and suburban dealers. The group, now split into five splinters, has selected no agency, or agencies, as yet.

According to **Larry Schwartz, president of Wexton:** "There's a possibility that we might get all five divisions back—at least we're going in with our presentation on as good a footing as Grant."

Name change: Craig & Webster Advertising, Lubbock, Tex., to Webster/Harris/Welborn. T. Bruce Craig, founder and partner in the agency, died in March of this year.

Affiliation: In New Orleans, Swigart & Evans Advertising and Perret & Kalman Public Relations. The two firms will continue to maintain their separate offices and personnel.

Admen on the move: **Thomas Dillon,** treasurer and member of the executive committee at BBDO, elected an executive v.p. of the agency . . . **Theodore Grunewald,** named senior v.p. of Hicks & Greist, New York . . . **Robert Ellis,** to v.p. of Kenyon & Eckhardt . . . **Kent Dennan, John Lamb** and **Edwin Lewis,** account executives at Y&R, appointed v.p.'s . . . **George Crandall,** to a v.p. of Swan & Mason Advertising, New York . . . **Gerald Deppe,** to v.p., account executive and general manager of Storm Advertising's St. Louis office . . . **John Loos** and **Ronald Stack,** to the media department at J. Walter Thompson, Chicago . . . **Ronald Powers,** to director of marketing and **Eleanor Lauer,** to creative director at Robert M. Gamble, Jr., Washington, D. C. . . . **Gene Lightfoot** to Lennen & Newell as an account executive on Reynolds Metal . . . **Howard Englander,** to account executive of Reach, McClinton & Co., New York.

GIRLS TWIRL, heralding WAVY-TV, Tidewater, Va.'s recent switch to NBC total tv, saluted by local Volkswagon Club with 50 decorated cars. Seated: sta.'s "Ambassador"

THE HARD WAY UP is taken by WCAU, Philadelphia, personality Ed Harvey who, with aid, equipment of Balloon Club of America, flew over 60 air miles, to 2,000 feet

ST. NICK IS QUICK! Stealing a march on the town, WROC-TV, Rochester, N.Y., shipped Santa in by helicopter on Thanksgiving Day for one of its shows. Staff anncr. Bob Keefe portrayed portly gent

TORRID TURTLES, 700 of them, participated in WRIT, Milwaukee's turtle race staged with A&P, one of its advertisers. Station gave out over 1,000 turtles; winner got $50 under his shell

ADVERTISERS

Armour (Ayer) is the latest packer to make a bid for the frozen-food-in-a-plastic-bag market, via the Hasty Hearth line.

It's testing in several midwest markets, using for the line a somewhat different technique in food commercials: paper sculpture in stop-motion photography. Although the package is shown, the product is depicted in paper cutouts.

Campaigns:

• The **New York District Lincoln-Mercury Dealers Association** is using a heavy radio spot schedule to tell prospective new car buyers in New Jersey, New York and Connecticut that "steel's no problem with Mercury—because Mercury makes its own steel."

• The **American Tobacco Co.** has renewed sponsorship of the Los Angeles baseball games on radio and tv for the 1960 season. This new pact marks the 12th season the tobacco firm has sponsored the Dodger games.

FILM

Syndication and station veterans have viewed with nostalgia the recent end of new production of Ziv's Highway Patrol, which with its four years, was the longest-lived syndication entry to date.

Last week Ziv reported that re-run sales of *Highway Patrol* through its division had reached the 97 market mark. (See details below.)

Sales: *Highway Patrol* sold by Ziv's Economee unit to the following stations: KOIN-TV, Portland, Ore.; WBAY-TV, Green Bay, Wisc.; KLT-TV, Denver; KOB-TV, Albuquerque; KTVI, St. Louis; KFDA-TV, Amarillo; WMAR-TV, Baltimore; WLEX-TV, Lexington, Ky.; KTVH, Wichita-Hutchinson, Kans.; KRCG-TV, Jefferson City, Mo.; WLOS-TV, Asheville, N. C.; WEEK-TV, Peoria; WDBJ-TV, Roanoke; WBRE-TV, Wilkes-Barre; WHTV-TV, Charleston-Huntington, W. Va.; WBIR-TV, Knoxville; WTRF-TV, Wheeling, W. Va.; KARK-TV, Little Rock, and KOLD-TV, Tucson.

More sales: UAA sales of features and other product in 43 markets during a two week period includes sales to the following stations: WRGB-TV, Albany-Schnectady; WXEX-TV, Richmond; WHP-TV, Harrisburg; KTVK-TV, Phoenix, KVIQ-TV, Eureka; KVIP-TV, Redding; KUTV, Salt Lake City; KOLD-TV, Tucson; KDAL-TV, Duluth; WNEP-TV, Scranton; KOLO-TV, Reno; WJAC-TV, Johnstown; KNDO-TV, Yakima; KLRL-TV, Las Vegas; KCMO-TV, Kansas City; WMBD-TV, Peoria; WCAU-TV, Philadelphia; KCTV, San Angelo; KDAL-TV, Duluth; WESH-TV, Daytona Beach; KVKM-TV, Monohans; WFIE-TV, Evansville; WJRT-TV, Flint; KENI-TV, Anchorage; WFMY-TV, Greensboro; KMBC-TV, Kansas City; KFVS-TV, Cape Girardeau, KERO-TV, Bakersfield; CHBT-TV, Halifax; CBOT-TV, Ottawa; CBWT-TV, Winnipeg; CBUT-TV, Vancouver; CBLT-TV, Toronto; CBFT-TV, Montreal;

UPPER STRATA STRATEGY!

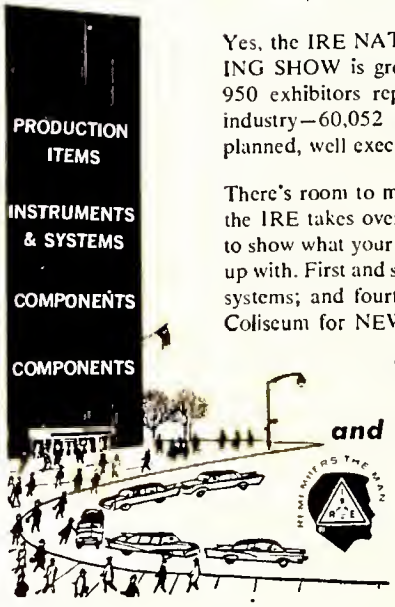
Friend of ours who always attends the sessions in the lecture halls, starts on the Fourth Floor with Production Items . . . and works his way down to Components on the First Floor. Says his feet tell him it's easier to come down than to go up! And he never misses a trick this way. Sounds like good engineering logic. Why don't you join him this year . . . and see if it doesn't work for you!

Will Copp

Show Manager

1959 IRE SHOW REGISTRATION: 60,052

. . . . . and we're set to handle even more of you in 1960 looking for **NEW IDEAS** *in* **RADIO-ELECTRONICS!**



Yes, the IRE NATIONAL CONVENTION and RADIO ENGINEERING SHOW is growing bigger every year, and drawing more people—950 exhibitors representing 80% of the productive capacity of your industry—60,052 registrants last year! Yet, it's one of the most well planned, well executed gatherings you'll ever see!

There's room to move around, room to see all you want to see because the IRE takes over all *4 floors* of the giant Coliseum in New York City to show what your huge, fast moving radio-electronics industry is coming up with. First and second floors for components; third for instruments and systems; and fourth for production items. Follow the engineers to the Coliseum for NEW IDEAS IN RADIO-ELECTRONICS, 1960!

The IRE NATIONAL CONVENTION
Waldorf-Astoria Hotel
and The RADIO ENGINEERING SHOW
Coliseum, New York City

MARCH 21, 22, 23, 24

The Institute of Radio Engineers
1 East 79th St., New York 21, N. Y.

CHEK-TV, Victoria; CKI-TV, Prince Albert, and CHCA-TV, Red Deer.

International: CBS Films has acquired tv rights to the *1960 Olympic Games* from Gardner Advertising Agency for South and Central America and Australia. At least 15 hours of programing will be available.

Strictly personnel: ITC names **George Gray** northeastern division manager and **Bert Weiland** midwestern manager . . . NTA has put on **Jack Gainey** as northeast regional sales manager. **Ted Rosenberg** as middle atlantic manager and **Leon Wray** as northwestern manager.

NETWORKS

NBC Radio cites this as evidence that its newly adopted programing plan is receiving strong acceptance with advertisers:

Between 11 November, the date the new plan was announced, and 30 November the network wrote **$4.25 million** in new and renewed business—in 17 accounts.

Following the steps taken by CBS last week, **NBC** has also appointed a **v.p. in charge of standards and practices.**

He's NBC v.p. **James A. Spabile** who will head the special unit "established to eliminate questionable practices in programing and advertising."

Network sales: Proctor Electric Co. (Weiss & Geller) makes its first venture into network tv with a Jerry Lewis special on **NBC TV** Friday, 20 May, 1960 . . . **P. Lorillard** (Lennen & Newell) to sponsor a new private eye series, *21 Beacon Street*, bowing on **ABC TV** Sunday, 27 December, 10:30-11 p.m. . . . **Brown & Williamson** (Bates) will pick up the tab for all seven *NBC News* specials in peak nighttime viewing hours covering President Eisenhower's trip abroad.

Network tv renewals: Texaco (C&W), for the *Texaco Huntley-Brinkley Report*, a 15-minute Monday-through-Friday news program, through 1960 . . . **General Foods** (B&B) for alternate-week sponsorship of the two Saturday morning series on NBC TV, *Ruff and Reddy* and *Fury*, through 1960.

Network radio business: Four companies—Lewis Howe (MacFarland, Aveyard), Whitehall Labs (Tatham-Laird), Vitamin Sales (Fairfax) and Hastings Mfg. (Keeling) for four programs on **ABC.**

New affiliations: KREX, Grand Junction, Colo., to CBS Radio . . . WORL, Boston, to Mutual Broadcasting.

Cancellation: KOBY, San Francisco, from its affiliation with Mutual, returning to full independent operation.

Network personnel notes: Fred Morrison, to the newly-created post of account executive, sports sales, at CBS TV . . . **Marion Stephenson,** to director of business affairs for NBC Radio.

RADIO STATIONS

Storer Broadcasting is now in the process of selecting and training a "quality control" group responsible for programing content on all Storer stations.

Purpose of this "quality control" plan: to insure better control of program material aired on its stations on a continuing, day-to-day, hour-by-hour basis.

The groups, responsible directly to the v.p.'s for radio and tv programing at Storer's home office, will render daily reports on all types of programs aired and in that way spot any deviations from the "quality standards."

Ideas at work:

• **Behind opened windows: KSFO,** San Francisco, went all-out last week in an effort to raise money for the United Crusade. Station moved its entire studio to a department store window for a complete two-day 6 a.m. to midnight operation. According to KSFO, this promotion attracted thousands, jamming San Francisco's busiest thoroughfare to view the goings-on.

• **If the key fits: WDUB,** Trenton, N. J., conducted a "Treasure Hunt" contest that had residents "turning the town upside down." Sta-

(*Please turn to page 63*)

Ray Ellingsen

PHOTOGRAPHY

can give your photographic needs the kind of attention you like . . . backed by experience and artistry!

Simply call DElawore 7-7249 or write to 12 E. Grand Ave. Chicago

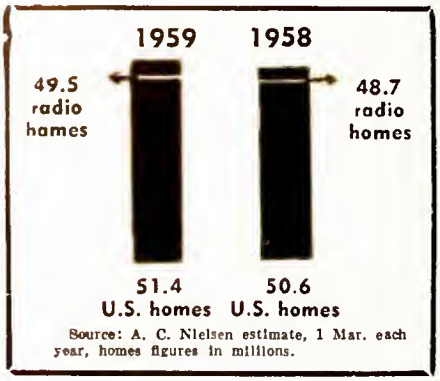
7½* HOURS DAILY
NEGRO Community Programming
+
16½** HOURS DAILY
SPANISH PUERTO RICAN Programming
=
24 HOURS DAILY
of *Whirl-Wind* sales action

WWRL
NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: A. C. Nielsen estimate, 1 Mar. each year, homes figures in millions.

Radio station index

End of October 1959

	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,428	97	487	219
Fm	657	159	77	29

End of October 1958

Am	3,092	122	368	116
Fm	522	47	29	9

Source: FCC monthly reports, commercial stations. *September each year.

Radio set index

Set location	1959	1958
Home	98,300,000	93,000,000
Auto	37,900,000	36,000,000
Public places	10,000,000*	10,000,000*
Total	146,200,000	139,000,000

Source: RAB, 1 Jan. 1959, 1 Jan. 1958. sets in working order. *No new information.

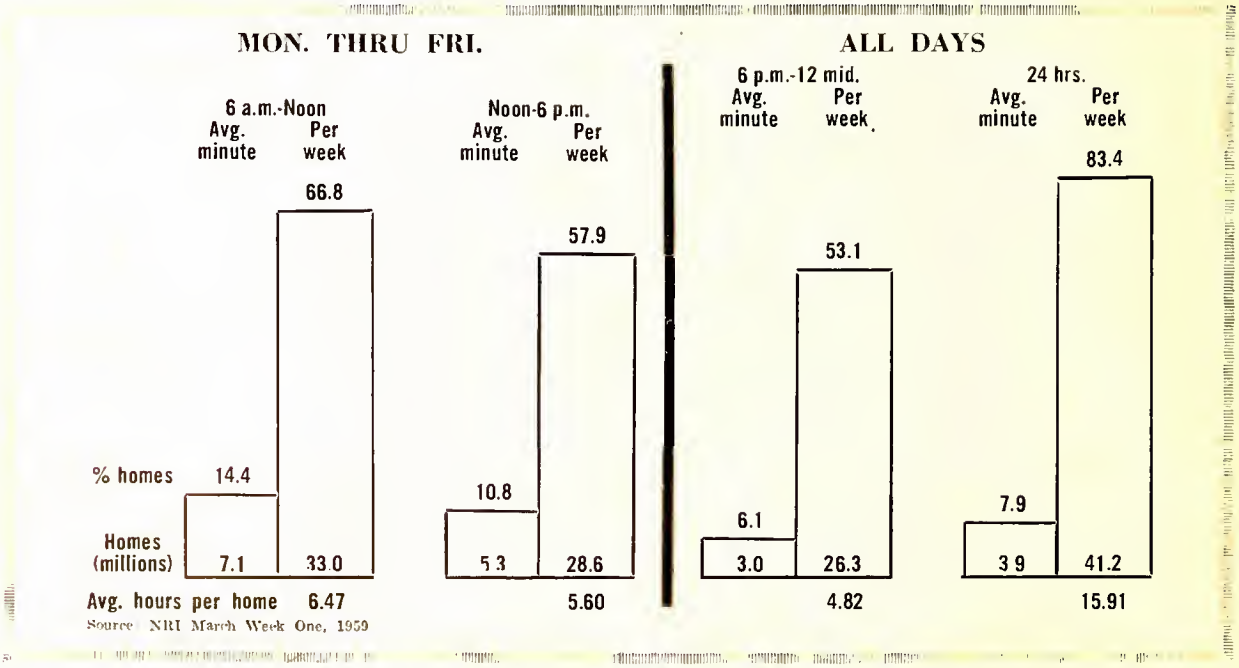
Radio set sales index

Type	Sept. 1959	Sept. 1958	9 Months 1959	9 Months 1958
Home	928,457	792,596	5,285,878	4,903,676
Auto	717,501	489,738	4,151,846	2,383,551
Total	1,645,958	1,282,334	9,437,724	7,287,227

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. In addition, RAB estimates that 2.2 million Japanese sets were sold in U.S. during 1958.

2. CURRENT LISTENING PATTERNS

How the in-home radio audience accumulates



Source: NRI March Week One, 1959

SILK EVENING DRESS BY ROSALIE MACRINI

Imbued with the spirit of classic simplicity;
exercising consummate artistry in living gracefully; striving for
an exquisite balance of past and present . . . a "metropolitan" personality.

METROPOLITAN BROADCASTING CORPORATION

205 East 67 Street, New York 21, N. Y.

WNEW TV — *New York City*

WTTG TV — *Washington, D.C.*

WNEW AM•FM

WHK AM•FM — *Cleveland*

RARE

"A little idea goes a long way on a good radio station," writes Courtland Ferguson, president of the Washington advertising agency of the same name. "A little teaser campaign on WRC Radio–10-second spots, 22 times a week, for our client Parchey's Restaurant–asked the question 'How do you pronounce it, Parcheese or Parshay's?' As a result, innumerable people came into the restaurant and asked the proprietor and the waiters, 'How do you pronounce it, Parcheese or Parshay's?'"

MEDIUM

This kind of new-customer curiosity is living proof of the positive action–buying action–that advertisers earn from the use of "The Sound of Quality" on WRC NBC Owned • 980 in Washington, D.C. Sold by NBC Spot Sales

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

5 DECEMBER 1959
Copyright 1959 SPONSOR PUBLICATIONS INC.

This was the week in which some of the chickens came home to roost.

NAB at the weekend was due to announce a tightening up in the broadcasting codes. In mid-week FTC heads held a meeting with network officials, attended by representatives of the Justice Department and FCC.

The first license actually moved into jeopardy, as the FCC notified Jack Barry & Enright's Hollywood, Fla., radio station (WGMA) that the quiz probe revelations cast doubts on Enright's character. (They were the producers of Twenty-One.)

Next week, 7-11 December, with the 9th taken out for the Wednesday routine FCC meeting, starts the **FCC soul-searching on what its legal rights and duties might be with respect to programing.**

Meanwhile on 9 December that group which started the whole thing, the Harris House Commerce Legislative Oversight subcommittee, goes back into session. Boston industrialist Bernard Goldfine will answer questions he had refused to answer earlier, but the subcommittee will also consider "payola" to radio disc jockeys.

Probably due to be laid aside because the disc jockey situation is hotter at the moment is another payola probe. This one involves payments to **get plugs on shows sponsored by somebody else,** with no on-the-air notification that such payments have been made, as required by law.

There is now no doubt that the disc jockey payola investigation will be undertaken. The date is all that remains. Best guess is that a beginning will be made around mid-January, though there is some talk that a few hearing days may be set to follow the Goldfine chapter.

All of the FTC top people concerned sat in on the conference between FTC chairman Earl W. Kintner and the head of the three tv networks, plus Mutual, with the Justice Department and FCC looking on.

NAB president Harold Fellows and tv code review board chairman Don McGannon were actually on the hottest seats. Burning question was what the industry could do by way of **self-regulation which would touch independents and non-code-subscribing stations.**

Whether or not a drive to **bring more stations under the codes** was to be announced, it was certain that such an all-out effort would be made.

The lineup on the FCC's programing inquiry front seemed set to place more boiling criticisms of broadcasting in the nation's press.

Broadcasters and advertisers were well represented in the first list of witnesses—NAB, the networks, Westinghouse, Storer, Association of National Advertisers, American Association of Advertising Agencies, Advertising Federation of America. Also Philip Cortney of Coty, with his plan for an end of sponsor control of programing.

However, these were outnumbered better than 2-1 by such as church and civic groups and service organizations, universities and those interested in educational broadcasting. It appeared certain that the shortcomings of broadcasting would be well publicized, although the announced FCC aim is to explore its legal authority or lack of it as well as the necessity for delving into programing.

Significant news, trends in
• *Film* • *Syndication*
• *Tape* • *Commercials*

FILM-SCOPE

5 DECEMBER 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

Syndicators offering unusual programing in the cultural or public affairs categories feel their hottest chances for making network or regional sales are right now.

One advertiser was suddenly reported to be dickering for a prestige show in which he previously had shown no interest.

His motive: **To show up a competitor recently embarrassed in Washington.**

Syndication will be deprived of a substantial portion of the Schlitz budget for the first three or four months of 1960.

The brewer is using this cutback as part of the $600,000 it will be spending for sports on CBS TV. Its buys of Flight (CNP) and MacKenzie's Raiders (Ziv) have already expired. (For details of sports buy see SPONSOR-SCOPE, page 20.)

Here's the story of a show that was almost dropped from the networks because of its ratings and that went on to get the top rating of an entire evening.

At the end of the summer NBC TV was all set to drop CNP's Lawless Years because of its ratings performance at 8:30 p.m. Thursday.

Then Alberto Culver (hair dressing) picked up the series through Geoffrey Wade and switched it to the 10:30 p.m. time period. (The buy was for 26 weeks, which were re-runs for the most part.)

One of these re-runs had the top Arbitron rating for the evening of 26 November, a 19.6, higher than any show that day on any network.

The moral: **Programers may be throwing away some of their best shows because of excessive preoccupation with short range ratings results.**

Nielsen has been studying regional and national spot film shows with the same research tools that are used to examine a sponsor's network purchases.

In one study, a national spot program had a Nielsen total audience of 22.8%, while 11 network programs of similar type (children's) ranged from 23.1% down to 5.7%. **Only one of these network shows had a higher total audience than the spot show.**

This same spot film show with a 22.8% weekly audience also gathered a 43.3% total audience on a monthly cumulative basis.

A complete profile on the audience of the show included these facts on the location and types of homes reached:

1) LOCATION OF HOMES REACHED (TOTAL HOMES REACHED 20.9%):

County size:		Territory:	
A:	17.2%	Northeast:	19.2%
B:	19.8%	East Central:	22.0%
C:	27.1%	West Central:	27.1%
D:	24.6%	South:	20.5%
		Pacific:	14.8%

2) CHARACTERISTICS OF HOMES REACHED:

Family size:		Age of head of house:	
1-2	12.1%	Under 40	27.1%
3-4	21.1%	40-54	25.5%
5	31.3%	55 & over	14.5%

Representatives of U. S. film countries in Europe find there's a major difference in attitudes toward the sexes in business, from country to country.

Fremantle, for example, has a saleswoman covering northern Europe: Agatha Cuthbertson, who is often face to face with lady film buyers in Scandinavia, Germany and the Benelux countries.

However, women aren't accepted in business in England or southern Europe.

Today's diversification pattern is rapidly making the specialized film producer a thing of the past.

Typical of the recent trend is for producers to try to sell both network and syndication simultaneously, or to hit two other unrelated fronts such as tv and theatres.

Dynamic Films, for example, is about to plunge into production of tv sports plus theatricals, in addition to its activities in other areas.

COMMERCIALS

Possibly the most momentous weeks of the entire history of the tv commercials business lie in the immediate future.

During the month of December the FTC will be looking into deceptive advertising, the FCC will examine a number of broadcasting practices, and the Attorney General will report to the President on legal violations and countermeasures.

When Congress reconvenes in January, an avalanche of new bills is expected.

Insiders fear that extremists could get across new legislation that might hamstring commercials men **without encouraging good commercials practices.**

Take a look at the commercials field in Canada, if you've been wondering what the commercials industry is like with government regulation.

An American executive this week listed some features he put on the negative side of ledger, as follows:

- Canadian commercials men may feel confined in the knowledge that government approval is needed for all they produce.
- There's a delay of several days while scripts are cleared.
- Extra expenses sometimes arise when changes or corrections are needed in order to obtain approvals.
- Copy is edited very carefully: The word "only," for example, is tabu except where actual exclusivity exists.
- **Promises and innuendoes in copy claims of products such as drugs and cosmetics must be backed up with literal truth.**

Right now U. S. knowledge of whether there's anything positive and useful in the Canadian experience with commercials is very sketchy.

The agency-oriented director, a new breed in the commercials production field, may be the answer to misunderstandings that sometimes occur between agency and producer.

Formerly, many production personnel came out of the motion picture and print photography fields and found that they were talking a different language from the agency man.

At Robert Lawrence Productions, for example, two directors with agency backgrounds have recently been added to the staff: Joe Sperry, formerly of DDB and Campbell-Mithun, and Ken Marthy, ex-McC-E and B&B, have joined Jerry Schnitzer, a BBDO alumnus.

Strategy behind getting men with agency experience is **to cross-breed a knowledge of product response with training in production values.**

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

5 DECEMBER 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

There's a power struggle under way in one of the toprung Madison Avenue agencies.

Involved are **two heirs-apparent** to the throne, with the gauntlet that can't help but bring things out in the open: **Will it be media or the tv department that will call the turn on the tv end of a client's plan.**

The new super-boss on media feels he has this factor going for him: **In this era where the tv department does no program production but merely acts as a package buyer its status should be subordinate to media planning and buying.**

If you're up there in the rep business and you're not well loaded with cash, your biggest single expense item is borrowing capital to cover your overdue accounts receiveable.

One rep firm that might be rated in the middle brackets spends about **$200,000** a year **on bank money** to keep the operation fluid.

Sellers of tv specials should find fruitful prospects among the larger ethical drug houses next season.

Washington insiders say that they'll need lots of bolstering of their public images as the result of **Senator Kefauver's coming probe of the drug industry.**

Don't be surprised to hear about trouble brewing within the Magazine Bureau.

One of the other magazine giants has taken a view counter to Time-Life's toward tv. Position of the bureau's dissenting member: it feels that **tv has a vital role in communications** and that **magazines can do well alongside tv and that any denigration of a medium tends to reflect on all media.**

If research is your dish of tea, you must have noticed lately how the promotional material in network tv has shifted the accent from coverage to various facets about audience getting.

A lot of slogans and generalities have gone over the dam with the old party lines. In other words, **another tradition brought over from radio has vanished.**

Talking about network advertising policies, **did you know that NBC just 20 years ago adopted one barring deodorants?**

The same list of taboos covered **hair color restoratives** and **eyebrow "dyes".**

The year end will likely find one of the medium-sized agencies rocked by the loss of two accounts whose joint billings are not far from the **$20-million mark.**

The long-range effects for this agency: **It won't be able to maintain the extensive and expensive service** to which the other clients have become accustomed.

Radio stations are learning that they can't transplant the success of an independent group's operation by just importing a former employee of that group.

Instead they're finding out that **every local situation is different** and what is required is infusing the station's programing with a **style, character and community identification all its own.**

WRAP-UP

(*Continued from page 55*)

tion hid a key on public property, and aired a series of clues daily. The key was found 18 days later. Winner's prize: a Falcon car.

• **Payola Week: WWDC,** Washington, D. C., has a new campaign in the works, inviting listeners to pay—and they play a request. The twist: Checks sent in are sent to the Variety Club Research Center at the Children's Hospital.

• **Who wants to be a millionaire: KYW,** Cleveland, has its d.j.'s touring the area in chauffeured Cadillacs, passing out $1 million checks made out to "sound currency" as part of station's "Million Dollar Sound" four-week campaign. Recipients sending in check stubs are eligible for 1,000 prizes.

• **Count it—keep it: WVET,** Rochester, has filled a Corvair trunk with coins, and is asking listeners to estimate the amount of cash, in coins, the trunk contains. Winner gets to keep all the money he can scoop out and count in eight hours.

• **Lights on for safety: KYA,** San Francisco, to promote traffic safety, will light the candle (top 80 feet of the station's tower) every night that San Francisco has "death free" traffic days—and hang a black flag on the tower every day that a life is taken in an auto accident.

• **"That voice sounds familiar": WSAI,** Cincinnati, broke with a new "News Sound" last week. An interesting feature of it: Station will use famous voices of the past to introduce each newscast. Actual voices of historic personalities will recall exciting moments in stories of the past half-century.

• **KOFE,** Pullman, Wash., is cooperating with the public schools, by airing each weekday morning, 6:30-8:30 a.m., station bus schedule reminders to rural students, and also features a "to and from school" request program—airing requests from one bus driver to another and requests from a city dweller to his rural friend. Each bus is radio-equipped.

• **How they're saying "bread and butter": KSAN,** San Francisco, last week took some 38 agency people on a day-long Bay cruise aboard a yacht as a way of saying "thank you" to the station's agency and advertiser contacts throughout the area.

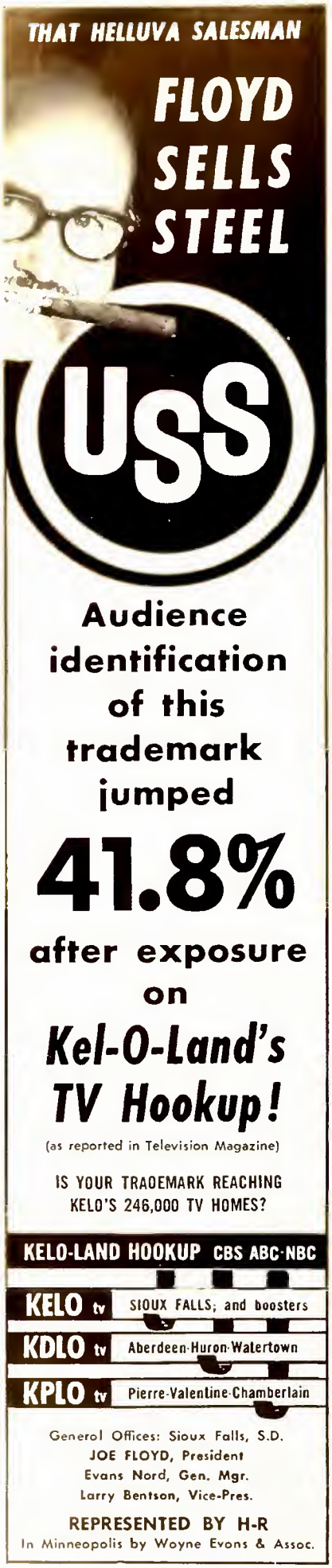
On the fm front: A qualitative audience survey by **WKJF-FM,** Pittsburgh, revealed that 80% of its audience tunes in the station seven days a week, with the preferred listening hours falling between 6-9 p.m. . . . **Quality Music Fm Stations** report buys by some of these national advertisers for the winter: Hamilton Watch, Cinzano Wines, BOA, General Foods and Arnold Bread.

New quarters: The **WKRC** stations in Cincinnati, are moving into their new $2 million structure at 1906 Highland Avenue.

Thisa 'n' data: WWRL, New York, last week used the newly-installed transatlantic radio cable to feed a German broadcast direct to Radio Bremen in Germany . . . **WCKR,** Miami, begins simultaneous broadcasting this week on both its am and fm stations. WCKR-FM is 97.3 megacycles . . . Tobin Packing Co.'s ad and sales managers traveled 250 miles to be at a sales breakfast at 7 a.m., at **WCBS,** New York, to see the *Jack Sterling Show,* and hear their commercials . . . **KOIL,** Omaha, is mailing a check to the amount of 73¢ to agencies, clients and reps informing them that that amount of money was the cost per thousand adults on that station . . . Kudo: To **Charles Truitt,** general manager of the Peninsula Broadcasting Co., Salisbury, Md., the Communications Award from the Heart Association of Md.

Station staffers: Bruce Williamson, to v.p. of State Broadcasting Co., New York, and general manager of WRVM, Rochester . . . **Thomas Carr** and **Brent Gunts,** to v.p.'s of WBAL, Baltimore . . . **James Butler** and **William Goodnow,** to v.p.'s of WISN, Milwaukee . . . **Joe Kendall,** to general manager of all Cascade Radio facilities and **Gene Grischow,** to manager of KIMA, Yakima . . . **Charles Gerber,** appointed manager of WAQE-AM-FM, Towson-Baltimore . . . **Bob Austin,** to assistant station manager of KCBQ, San Diego . . . **Jeraldine Freed,** to promotion manager and continuity director of KWK, St. Louis.

Add to station staffers: John Falk, named manager of publicity



and exploitation for WRCA, New York . . . **Fox Lightfoot,** to head community and public relations department at WBRC, Birmingham . . . **Larry Scarborough,** account executive, WMBR, Jacksonville . . . **Donald Burnes,** to information services and program director for KSD, St. Louis . . . **Edwin Green,** to the sales staff at WINS, New York . . . **George Green,** to the sales staff of KABC, Hollywood . . . **Gundla Johnson,** named sales service director at KDKA, Pittsburgh . . . **Don Evers,** account executive at XEAK, San Diego.

TV STATIONS

Whether or not sponsor identification is important in measuring sales effectiveness was discussed by two research leaders at the RTES Seminar in New York this week.

According to TvB's v.p. and general manager **George Huntington,** it is not. "It is dangerous to assume that being unable to recall the sponsor means that the message had no effect.

"The fact that I don't recall all the sponsors is no measure of the knowledge I gained concerning their products, or the impression created concerning these products," Huntington noted. "And it is the knowledge and the impression which will lead me to buy them, not the recall of the commercials or the sponsors' identification with them."

His conclusion: "I'd far rather see the money spent on measuring sponsor identification be put to better use in measuring the cumulative effect of media."

Horace Schwerin, president of **Schwerin Research Corp.,** spoke about their method used to measure advertising's power to motivate.

"We judge the effectiveness of a commercial," Schwerin said, "by comparing how many people wanted the brand before the commercial was shown to them, to how many people desired it afterward."

His conclusion: "The prime reason people look at tv is to see the programs, and not the commercials."

The significance, according to Schwerin:

"1) Most advertising can be made more effective—but too few people in the field are concerned with that.

"2) Cost and circulation alone are inadequate standards for measuring program buys.

"3) Commercial and program standards must be coordinated."

TvB's new presentation, "Ideomotion" covers the major advantages of eight-second spot tv announcements.

Some of them include:

"1) Multiple impressions at low cost.

"2) Extreme flexibility in placement of your selling messages.

"3) Deep penetration of your marketing area, reaching about everyone.

"4) Opportunities to put your story before people who view the most popular net and local programs.

"5) Greater exposure time for your selling message than is possible with an outdoor poster, or a magazine or newspaper ad."

The report also shows the varied uses of the I.D., and the biggest I.D. customers, and compares I.D.'s with print and outdoor posters.

Ideas at work:

• **They're faithful to the quizzes: KDKA-TV,** Pittsburgh, is reversing the trend away from quiz shows by scheduling a weekly educational quizzer. Dubbed *College Panorama,* the program matches students from two colleges each week in mixed teams. Says the station: "There are no prizes, and no briefing sessions will be offered by producers." Purpose of the show: To provide viewers with a better understanding of Pa.'s liberal arts colleges.

• **KTLA, Los Angeles,** is mailing a new station brochure to agencies and advertisers, called "Million Dollar Minutes." The book, a pictorial rundown of the station, explains that the minutes clients buy on the station are not just what they see, but also "the minutes behind the scenes in people, production, promotion, sales, operations and services."

• **All set for action: KPLR-TV,** St. Louis, has placed in operation its custom-built mobile 30-foot Videocruiser. The mobile unit, intended for use in telecasting either live or videotape programs at locations outside the station's studios, is equipped

with an Ampex recorder, four tv cameras and their related control units, power supplies and sync generators, four built-in video monitors and a complete audio console.

• **Anniversary note: WKJG-TV,** Ft. Wayne, celebrated its sixth birthday by having six-year-old children who were born on the day the station went on the air as guests on *The Bozo Show*. Each child also received toys as birthday gifts.

• **A new answer to the old question: KNTV,** San Jose, has the answer to "how to make tv pay off for mail order advertisers." Its *Mailman Matinee* involves the live demonstration of selected mail order products during the course of the station's Monday through Friday movie matinees. Viewers are invited to phone or write for a brochure which illustrates all products shown on the screens. Each advertiser is given two commercials plus a half-page ad in the mail order brochure.

Thisa 'n' data: TvB will show the "Exponential" large screen presentation at the Waldorf-Astoria in New York 16 December . . . **WJZ-TV,** Baltimore, has produced, and is now showing to clients and agencies, a 20-minute color-sound telling the story of Baltimore's expanding market . . . **WNDU-TV,** the Notre Dame station, has appointed **Phil Dean Associates,** New York public relations firm, to handle its national publicity and public relations . . . Business note: Golden Savings & Loan Assn., Golden, Colo., is making its initial entry on tv with a 52-week schedule on **KOA-TV,** Denver . . . Kudo: **WSJS-AM-TV,** Winston-Salem, granted the National Safety Council's public interest award for exceptional service to farm safety . . . Anniversary: **WBKB,** Chicago, celebrating its 20th year.

On the personnel front: Harold Essex, elected president of Triangle Broadcasting Corp. (WSJS-TV, Winston-Salem) . . . **Robert Powell,** appointed v.p. in charge of sales for KNOE-TV, Monroe, La. . . . **Woodrow Moats, Jr.,** to the local sales staff at WKTV, Utica-Rome . . . **Beverley Middleton,** to director of merchandising at WTOP-TV, Washington, D. C. . . . **Lee Kanipe,** to news manager of WFBC-TV, Greenville, S. C.

REPRESENTATIVES

Rep appointments: KGBT-TV, Harlingen, Tex., to **Venard, Rintoul & McConnell** . . . KNVI, Coeur D'Alene, Ida., to **B-N-B Time Sales** for the Los Angeles and San Francisco markets . . . WSWM, East Lansing, Mich., to **Good Music Broadcasters** . . . CKAC, Montreal, Quebec, to **Devney, Inc.** as its U. S. representatives . . . WDRC, Hartford, to **Peters, Griffin, Woodward.**

Rep appointments — personnel: John King, to manage the Los Angeles office of the Bolling Co. . . . **Frank Woodruff,** named head of research and promotion, and **Robert Williams,** to spot radio salesman, for Daren F. McGavren Co. . . . **Craig Jennings,** to account executive in the Detroit office of CBS Radio Spot Sales . . . **Neil Pugh,** to the New York office of The Branham Co. as a senior tv account executive.

MUSICAL SELL

(Continued from page 31)

— said, "We would like to have the producer supply creative services, coordinate and supervise production and assume responsibility for quality of result. We wish to handle all other administrative and financial details."

Less than one in 10—7.1% — said "We prefer to supervise the production and handle all details — the producer to supply creative services only."

Those agencies most interested in handling production details themselves are in the two biggest market areas—New York and Chicago — implying that bigger agencies in the bigger cities have staffs capable of handling these creative production assignments.

9. More than half — 55.4% — of the respondents "prefer to make outright purchase of all rights for use in every media without restriction," but 17.4% "for budget purposes would rather be billed separately for specific use licenses (8.2% for tv only; 7.2%, radio only; 11.5%, radio and tv only). Those favoring a rental license for specified periods of time, such as 13, 26 and 52 weeks, numbered 13.2% of the total, with only 1.6% favoring a rental license based on frequency of broadcast use.

The smaller local or regional advertiser, traditionally, has made up the bulk of clients interested in renting the production after it has been made to their specifications. The producer can then re-sell the material to other clients in other parts of the country. But most agencies and clients want to maintain total ownership of music and lyrics.

The sample of those answering the questionnaire tends to break geographically as agency concentration and client billing does: 39.6% in New York, 27.1% in the East, 9.3% in Chicago, 9.3% in the Midwest, 8.5% in Los Angeles and San Francisco and 6.2% in the West. The Phil Davis survey notes this distribution "reflects the creative musical work being produced for large national advertisers as well as regional and local advertisers in agencies of all sizes. It also represents approximately the amount of money paid for musical production by each section of the nation."

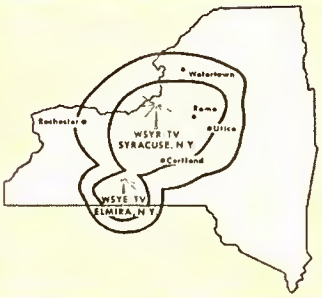
"BLUE CHIP" MAN AVAILABLE

27 years top level sales executive experience with agencies — Radio & TV Network — Film Companies. Wants G.M. or S.M. Post with solid station.

Box 20

WSYR-TV AND WSYE-TV

DOMINATES CENTRAL NEW YORK



WSYR-TV ALONE DELIVERS 44,287 MORE HOMES THAN ITS COMPETITOR

WSYR-TV AND ITS SATELLITE, WSYE-TV, DELIVER 73,089 MORE HOMES THAN ITS COMPETITOR

*All figures NCS No. 3 weekly circulation

WSYR • TV

NBC Affiliate

Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

TV and radio NEWSMAKERS

Mary L. McKenna has been elected v.p. in charge of research and sales development for the Metropolitan Broadcasting Corp. She was formerly director of research and sales development for the DuMont Broadcasting Corp., and then for WNEW, New York. Since 1958, she has been head of research and sales development for MBC. From 1942 to 1954, Mrs. McKenna was with B&B, serving as head of media research, timebuyer and broadcast media supervisor. Earlier, she was with Hearst Radio.

Horace Fitzpatrick, station manager of Shenandoah Life Stations (WSLS-AM-FM-TV, Roanoke), has been promoted to v.p. of the corporation and manager of all tv operations. He joined WSLS in 1940 as head of the sales department, and was elevated from there to commercial manager, assistant general manager, and then manager of the three stations. George Chernault, Jr., assistant manager of all operations, takes over complete management of WSLS-AM & FM. He joined Shenandoah Life in 1947.

William J. Breen has joined Lennen & Newell as a senior v.p. and management account supervisor. He was formerly with McCann-Erickson, where he spent eight years as v.p. and manager of the account service department, vice-chairman of the plans review board and a management service director. Prior to his association with McCann, Breen held administrative and account posts at Sherman & Marquette, Y&R and N.W. Ayer. At L&N, Breen will head the Best Foods-Div. of Corn Prod. account.

Charles P. Dwyer, assistant general manager of WTVN-TV, Columbus, O., is transferring to Cincinnati as assistant general manager and national sales manager of Taft's WKRC-TV. He started his broadcasting career as a radio salesman with ABC, Central Division, in 1953. Later he joined the Chicago office of the Katz Agency as tv account executive. Dwyer moved to WTVN-TV as local sales manager in 1957. Fred von Stade, account executive at WTVN-TV, has been promoted to national sales manager.

In the Providence market WJAR-TV leads by almost 2 to 1* in weekday adult programming!

*NIELSEN FIGURES: From 7 A.M. to 6 P.M., Monday through Friday, there are 35 fifteen-minute segments of adult programming on both Providence stations. WJAR-TV leads on 22, the other station on 13 — a clear preference of almost 2 to 1! (Nielsen, August, 1959 Metro Ratings)

NBC

abc

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

frank talk to buyers of air media facilities

The seller's viewpoint

Are you stuck with the illogical logic of the short-flight order? Ed Mullinax, manager of WLAG, LaGrange, Ga., points out that while the short runs are better than no business at all they cannot deliver one of radio's biggest advantages—lasting impression upon the listener through repetition. They're also tough to handle from the station's point of view. Here's his suggestion for keeping everybody happy as well as making timebuying as flexible as radio in serving the advertiser's purpose. Perhaps his idea will work for you, too.

LET'S PUT SOME LOGIC INTO TIMEBUYING

It isn't cricket to complain to your customers, but that doesn't mean that sound suggestions should receive a deaf ear. So, it is logical that radio's ever-increasing time sales problem is the "short flight" order. True, a short schedule is better than no business at all, but the three-, four- and six-week campaigns miss one of radio's greatest features: lasting impressions upon the listener through repetition.

Agencies will invariably insist upon choice time slots—early morning, noon-hour, late afternoon and early evening. "Adjacencies are desired near news, sports, weather and other well-rated programs. Client plans to run a four-week schedule."

This is well and good, from the agency standpoint. But, from the station standpoint, can you afford to tie up a choice time period for a very brief schedule? Granted that national business brings a few more dollars per spot, you still must remember that a good local account, 26 to 52 weeks run, will bring you far more income. So, since the extended schedules are usually on a local basis, you must show preference to the local account with the long-range plan. Thus, the agency is compelled to consider availabilities less attractive, when "short flights" are placed.

We have found a temporary solution to the problem, and this plan has met with the acceptance of most agencies. We simply get on the phone and ask for "run of schedule" orders, within given time periods. If this fails, we follow up with a request for a flexibility arrangement, allowing us 15 to 30 minutes leeway in scheduling. Today's radio, with so many news and weather shows, is a flexible medium for the advertiser to use. So, the scheduling should be flexible as well.

We doubt that a "bumping" provision would help in short term contracts. By the time you submitted alternate availabilities, the short schedule would have expired. It's just better to have an understanding in the beginning. And, happily, most agencies are cooperative.

In due time, the standard 13 to 52 week spot orders will again prevail in the majority of cases. But, during this day of "short flights," "saturation orders," and "special campaigns," let's get some logic into timebuying. Give the broadcasts a bit of "running room." Your spots will get a better placement, your buying job will be easier, and the advertiser will get better results.

"Last time I ever try my hand in Kentucky without WAVE-TV"

The helpingest hand in advertising in Kentucky and Southern Indiana . . . that's us. The more you compare balanced programming, audience ratings, coverage, cost-per-thousand, or trustworthy operation, the more you'll prefer WAVE-TV.

* *Jack Paar gave us his blessing.*

And that goes for WAVE Radio, and for WFIE-TV, Evansville, too!

WAVE-TV

CHANNEL 3 • Maximum Power

LOUISVILLE

NBC SPOT SALES, Exclusive National Representatives

SPONSOR SPEAKS

Sound radio education early

One of the least-known but most interesting services being undertaken for the industry by RAB is its "College Plan" now in its second year.

For several years broadcasters have known that radio was being shortchanged in college classrooms. General advertising textbooks contain little about radio, and much of their data is antiquated and valueless.

Early in its history RAB recognized this situation and attempted to provide colleges with radio materials on an informal basis. Not until 1957, however, when the Tennessee Association of Broadcasters contacted RAB with a plan for providing complete RAB materials to the University of Tennessee, was a satisfactory and comprehensive test program worked out.

The Tennessee test was so successful that in the spring of 1958 it was decided to offer other colleges the same full RAB service through their station associations.

Since then the University of Texas, University of Wisconsin, University of Illinois and Southern Illinois University have all been enrolled through their stations' associations to reeeive RAB service.

Each college is treated like a new member station and gets a complete backlog of materials including data on the size of radio, listening habit studies, success stories, category presentations, etc. In addition, each is put on the RAB weekly mailing list.

Reports from the colleges indicate that the materials are being used in radio/tv management courses, mass media courses, graduate research, individual student reports and as required reading in certain advertising eolleges.

The cost per University or college is $25 per month—RAB's monthly cost for this service. The plan has been expanded to enable individual RAB stations and their employees to sponsor the service at their local eolleges and universities.

Here is a fine, forward-looking program that works strongly in radio's behalf. Have you got it yet in your University?

THIS WE FIGHT FOR: *An improvement in the public images of both broadcasting and advertising, so that responsible men in these two essential industries can operate in an atmosphere of respect. trust and confidence.*

10-SECOND SPOTS

Educational: *How to Ski* is a new instructive series on WRCA-TV, New York. *At each chainbreak, a hand comes out of the picture tube and autographs your plaster cast.*

Partying such sweet sorrow: A new booklet by Schenley Distillers is titled "How To Give a Madison Avenue Party"; suggests that guests come dressed as the Kool penguin or Commander (Schweppes) Whitehead, and recommends a potable of gin and cranberry juice. *With filtered cranberries, let's hope.*

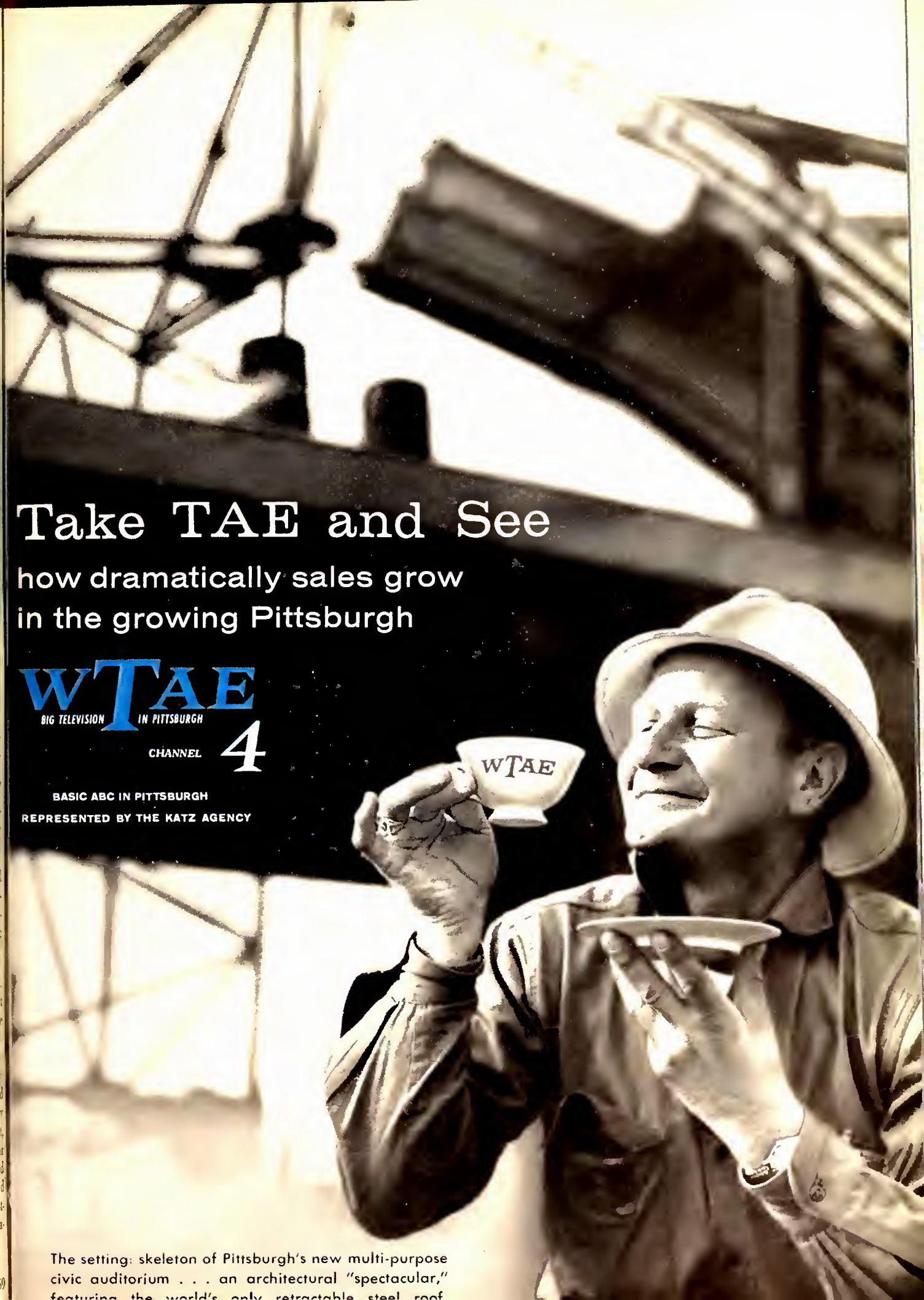
Eavesdrop: Overheard at an adman's table in NYC's Gaston Restaurant—"Well, he's not exactly a cynic. He's more of a Goody-Two-Shoes with cleats."

Honest commercial: Miss Mary, hostess of *Romper Room,* WKBW-TV, Buffalo, children's show, was delivering a commercial for a chocolate milk additive when one of her small fry guests—eager to help—chimed in, "I can't drink that stuff in my milk. It makes me go to the bathroom too much."

Not for air media: Nemarow Advertising Agency (of Vineland, N. J. and Madison Ave., NYC) sent out a release announcing a new account—"The Royal Flush Toilet Tank Ball" a product of Royal Industries, Ltd. *How about a new AA—Accounts Anonymous?*

Restraint: Cecil Woodland, general manager of WEJL, Scranton, Pa., has announced that the station "will continue its yearly policy of not playing Christmas music until December 1."

Thoughtful Bostonians: At WBZ, Boston, sales manager John Gilbert and promotion manager Ed Pearle spent the better part of a day greeting the new assistant program manager, Arnie Schorr. Schorr, they noted, was wearing a hearing aid which he kept fiddling with as they talked. Each time he adjusted it, Pearle and Gilbert would raise their voices louder. At last Schorr turned to them, said, "Look, fellows, would you mind dropping your voices a little? I'm trying to monitor our station on this pocket transistor."


Take TAE and See
how dramatically sales grow
in the growing Pittsburgh
WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
BASIC ABC IN PITTSBURGH
REPRESENTED BY THE KATZ AGENCY
WTAE
The setting: skeleton of Pittsburgh's new multi-purpose
civic auditorium . . . an architectural "spectacular,"

39 ALL NEW HALF-HOURS!

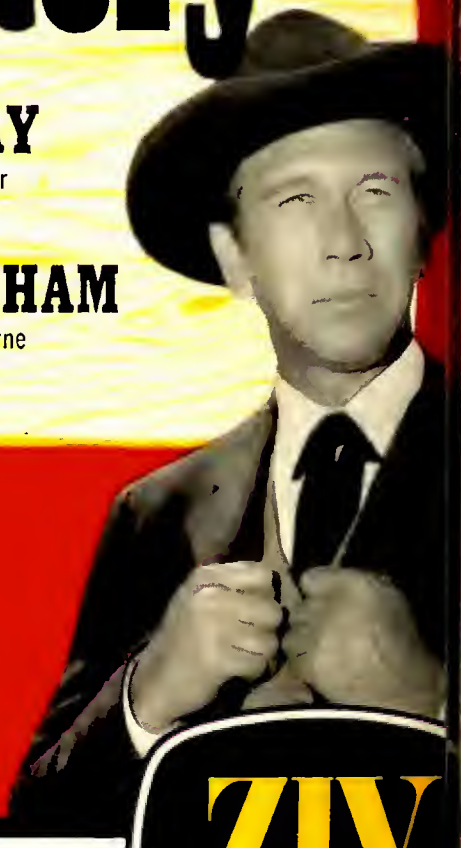
The Battle for Law and Order in "The Town Too Tough To Die"!

"Tombstone Territory"

PAT CONWAY
stars as Sheriff Clay Hollister

★

RICHARD EASTHAM
stars as Editor Harris Claibourne



NOW AVAILABLE FOR LOCAL AND REGIONAL ADVERTISERS!

ZIV Television

SENSATIONAL RATINGS!

CLEVELAND	CHARLOTTE	PHILADELPHIA	DALLAS-FT. WORTH
44% share of audience.	63% share of audience.	34%* share of audience.	39% share of audience.

SEATTLE-TACOMA	CINCINNATI	JOHNSTOWN-ALTOONA	BOSTON	DETROIT	LOS AN
39% share of audience.	61% share of audience.	37% share of audience.	40% share of audience.	33% share of audience.	36 share of a

SOURCE: Nielsen ARB Aug.-Oct. '59 *4-week a